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PSYCHE AND EROS

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# The Psychology of Literary Invention

*By* LEO KAPLAN, *Zurich.*

## I

## INTRODUCTORY REMARKS: METHODS OF INVESTIGATION.

It is customary to make a distinction between lyric and epic composition. The former is said to express the subjective condition of the writer, his world of feelings, his joys and sorrows; the latter is presumed to give a calm and objective description of men and their varying fortunes. It is reasonable to ask, however, whether the objective form is not, in turn, merely a means of giving utterance to the inner life of the writer. For, the real poet does not seek his theme; it forces itself upon him in moments of exaltation. Thus, for instance, does Nietzsche depict to us what his emotional state was at the time that he conceived his *Zarathustra*:—

"Has any one a clear conception today, at the end of the nineteenth century, of what poets of more vigorous ages called 'inspiration'? If not, I shall describe it. Had one but the faintest remnant of superstition to sway him, one could hardly escape the conviction that poetic invention is but an embodiment, a mouthpiece, a medium of superior powers. The current notion of 'revelation,' in the sense that,—suddenly and with marvelous assurance and subtleness,—something becomes visible and audible, and both stirs and overwhelms one's innermost being, represents merely the actual facts of the case. One hears, without seeking; one takes, without asking who the giver is. Like a flash of lightning, a thought arises, compelling and clear-cut in form,—I have never had a choice.... Everything takes place with absolute involuntariness, and yet as if in a rush of freedom, of spontaneity, of power, of divinity. Most remarkable of all is the compulsion of the imagery, of the simile. One gets to the point of having no longer any notion of what is metaphor, what simile; everything presents itself as the nearest, best and simplest expression. It really seems as if the objects themselves came nigh and turned out to be symbols."

But, as a matter of fact, there exists a phenomenon within whose domain we can easily observe the objectivation states,—namely, the dream. There is a special class of dreams in which, for instance, a question is put which the dreamer is seemingly unable to answer, when of a sudden another person appears on the scene and, to one's amazement, answers the question correctly. Maury, for example, relates that the word 'Mussidan' once suddenly came to his mind. He knew that it was a city in France but had forgotten in what part of the country it was situated. Some time later he encountered in his dreams an individual who said that he came from Mussidan. Upon being asked by the dreaming Maury where that city was located, the man said that it was in the Department of Dordogne and, in fact, was its capital. When he awoke, Maury, remembering his dream, looked up his reference books and to his amazement found that his dream-mate was better versed in geography than he himself. His quite correct explanation of the phenomenon is that he had evidently put his own recollection into the stranger's mouth.

Von Goens tells the following incident: "I dreamed that I was in the Latin class; that the teacher asked the meaning of a Latin phrase; and that I was occupying the first place for proficiency and was firmly resolved to maintain that rating. But when the question was put to me, I was struck speechless and racked my brains for the correct answer. I saw that my closest rival showed signs of impatience and wished to be called upon,—a proof that he knew the meaning of the phrase. The thought that I might be forced to resign my rank in his favor, set me nearly frantic; but I searched my mind in vain and could by no means interpret the words. At last the teacher, tired of giving me so much time, called to my neighbor, 'Your turn.' The latter readily gave a clear explanation of the phrase and his definition was so simple that I could not fathom my inability to hit upon it."[1] The one who furnishes the right answer can, of course, be no other than the dreamer himself. In dreams of this kind, therefore, the psyche is, as it were, 'taken to pieces,' 'split,' or, let us say, 'dramatized.' That which is part of the dreamer's soul is put in the mouth of a 'stranger,' becomes 'objectivated,' projected outward.

Accordingly there should be nothing to forbid our seeking for objectivations of emotional states even in the works of epic and dramatic writers. The sole question is whether there exists a practical method by which, starting from the writer's work, we can penetrate to that affective state whereof the literary product is merely the outward expression.

The majority of literary motives recur at various periods and in various places; but they appear in various guises. In other words, in the case of each motive we are dealing with a definite unit of invention, with a single psychic process which, however, manifests itself in diverse forms of expression. Each

[1] From Du Prel's "Philosophie der Mystik" [Philosophy of Mysticism.] 2d Ed., Leipzig (Max Altman), 1910, pp. 111-112.

version of a legendary motive may give utterance to some one fact as to which another version may be altogether silent. It is only by means of an all-embracing comparative study of the different variants that one can hope, in the last analysis, to lay bare that complex of psychic impulses which is at the bottom of the literary motive.

To illustrate this method of comparison, we shall herewith analyze two dreams with its aid. A man dreams: "An old, old and ugly, woman that lies in wait for me throughout the night, wants to shoot (it is not clear, whom.) I attempt to dissuade her from her purpose." A year later he dreams again: "I am walking with my young bride. We meet the 'old woman.' I pretend not to recognize her."

The ugly old woman is *Smrt* (death) who is so often found in Slavic legends[2] The dreamer is pursued by the old woman: this expresses his longing for death. However, his thoughts of death are warded off (fought against): the dreamer attempts to dissuade the Old Woman from carrying out her purpose. As the impulse that is active in the dream is not acceptable (is repressed), it is expressed in a masked form. Moreover, there is also a plain instance of uncertainty in the dream: the Old Woman wants to shoot, but it is not clear whom.

In the second dream we encounter almost exactly the same situation. Again we meet the Old Woman, whom the dreamer wants to ignore, whom he is (in other words) struggling against. In contra-distinction to the (young) bride, the Old Woman may denote decline, senescence,—an idea that, in turn, passes over to thoughts of death. Besides, the dreamer supplements the second dream with the definite information that in the course of the evening preceding the dream he was troubled with "gloomy thoughts" and felt that "he was getting too old," etc. These two dreams, therefore, impress us as being two versions of one and the same "saga motive".

The comparative method can easily be understood by reference to a familiar phenomenon in criminology. For instance, if an accused is forced to make an admission, but is unwilling to divulge the truth concerning a certain occurrence, he resorts to deception. In but the rarest instances will he succeed wholly, inasmuch as all his thoughts and feelings are bound up with the matter to be concealed. The false statement contains, as a rule, the germ, however minute, of the real state of affairs: the false statement is only a garbled or masked form of the truth. Could one thus gather a considerable number of admissions bearing on the questioned matter, the diverse germs of truth would supplement each other in such a way that the whole truth would of a sudden become patent. If we now assume that literary products hold in concealment something about

[2] "In the Balkan Peninsula the figure of death, an old woman, is reguarly provided with an arrow or a sling." Cf. Jul. V. Negelein, "Der Tod als Jäger" [Death as a Hunter], in "Zeitschrift d. Vereins f. Volkskunde," Vol. XIII, p. 260.—The above-mentioned dream has modernized the figure of death and introduced the revolver in place of the antiquated instrument of death.

which the authors are reluctant to speak without reserve, our comparative method of investigation may be regarded as analogous to the proceedings of an examining magistrate.

These scant hints must suffice for the present. It will be seen in the following papers that the method justifies itself in its application.

## II

### The Don Juan Legend In Literature.

Don Juan is a figure that has, since the seventeenth century, strongly fascinated the imagination of both writers and readers. The earliest dramatic version of the legend built around him is Tirso de Molina's *El Burlador de Sevilla.*[3] In recent times the authorship of Tirso de Molina,—pseudonym for Fray Gabriel Tellez,—has been questioned on various grounds. This, however, is a problem into which it will not be necessary for us to enter, as the central point of the following investigation is the literary creation and not the identity of the dramatist.

Not long ago a philosophically trained writer (Theod. Schröder, *op. cit.* p. 91.) attempted to explain the origin of Don Juan in the following manner: "One of the recurrent themes in the Spanish drama at the beginning of the seventeenth century was that of the blasphemous villain who, as a result of the mortal anguish experienced in his remorse, attains the salvation of his soul. The hero of Lope de Vega's *Fiamza Satisfacha,* Leucino, who at first, in sheer deviltry, is capable of every infamous deed in the calendar, ends happily on the cross, his head adorned with a crown of thorns. The same theme is touched upon in another drama, *El Condenado por desconfiado* [The Doubter Damned], which is ascribed to Tirso de Molina. The notorious criminal Paolo at last falls into the hands of the law and is sentenced to death. After a long resistance he is persuaded by his father to repent of his sins. The condemned man implores God's mercy and his penitence is so sincere that after his execution angels carry him to heaven." This dramatic motive, according to our investigator, seemed to preach a dangerous doctrine. "The author of the *Burlador* was therefore led to the idea of opposing to this a play that would place the main stress rather on the necessity of good deeds. His aim was to demonstrate whither the neglect of religion and morals leads. His hero was not to be another criminal of the ordinary type but rather the embodiment of a different

[3] "El burlador de Sevilla, y combidado de piedra [The Libertine of Seville and the Guest of Stone]. "Comedia famosa." Del Maestro Tirso de Molina. Printed for the first time in 1630 in a collection entitled "Doze comedias nuevas de Lope de Vega Carpio, y otros autores. Segunda parte. Impreso con licencia. En Barcelona, por Geronimo Margarit, ano de 1630." See Theod. Schröder, "Die dramat. Bearbeitung der Don Juan-Sage, Halle a. S. 1912, p. 5.

evil propensity. Accordingly the dramatist fixed upon the libertine motive which had before that time received a varied dramatic treatment."[4]

The weakness of this theory consists chiefly in the fact that it naively postulates, as the mainspring of literary invention, a process that has no general validity in human action: a moiety only of our actions originates in conscious considerations. Dreams and religious-mystic exaltation have their origin in unconscious sources, in affective states that cannot so easily be overcome with simple reasoning. No more than one can dream or experience a religious ecstasy at will, can preconceived notions create a legendary character that, like Don Juan, has cast its spell over the imagination for many centuries.

At the end of his career a wicked criminal repents of his deeds and attains salvation. This was the dominant motive of the Spanish drama. Now comes the Don Juan drama and condemns its hero to hell. Whence the persuasive power of this new denouement? What induces the public to permit being convinced by this new drama? In all likelihood only the circumstance that there existed in the public a certain "readiness" to condemn the criminal. But, in that case, the drama as a didactic medium becomes really superfluous and can be regarded only as the expression of a definite affective tendency.

The new hero is no criminal in the ordinary sense. He exhibits "other evil traits"; instead of a "criminal" we now have a libertine. This new turn cannot be justified solely on the ground that the drama pursued a didactic aim, for the "criminal" as such would fully suffice for the purpose. Our philologist's statement that "the dramatist chanced upon the libertine motive" represents a very superficial view and only proves the insufficiency of attempting to explain the origins of literary invention by any other method of approach than the psychological.

Were we to lend him credence, the recipe for the preparation of a play would be somewhat as follows:

Take from Lope de Vega the libertine,
From the Jesuit drama of Ingolstadt the avenger,
From the *Poetics* of Aristotle the statue,
Thoroughly mix the ingredients,
And you have the *Burlador de Sevilla.*

And it is in this manner, if we believe Schroeder, that there arose a "work remarkable despite its many weaknesses," and that Don Juan was created, "a type for all lands and ages."

[4]All available evidence goes to show that the figure of the profligate Don Juan is a universal type. The theme of local legends in many countries as far apart as Iceland and the Azores, he received his name in Spain. Before Tirso de Molina's treatment of the myth, his friend Lope de Vega touched upon it in his "Dineros son calidad," but the first Spaniard to give dramatic consistency to the character of the arch-libertine was Juan de la Cueva in his "El Infamador" whose hero, Leucino, may be said to be the prototype of Tirso's Don Juan.—Translator's Note.

The literary investigator seeks only after "sources," which to him mean, as a rule, this or that "prototype". But for the whence and the why of these variants, since they could not have been dropped from heaven, one looks in vain in the pages of philological research. But there is another method of inquiry, the psychological method, that raises the problem, What is the primary source from which literary creation, inclusive even of the so-called "variants", proceeds? What are the psychic impulses that find expression in the work of the dramatist?

### Don Juan and Infantile Eroticism

It is in order now, after these preliminary remarks, to resume the actual theme of our discussion, of which Tirso de Molina's play forms the point of departure. Don Juan's servant, Catalinon, calls his master the "great woman-hunter." Don Juan himself says on one occasion,

> It gives me untold sport to spread the net
> For virtuous women, then, having disgraced them,
> Abandon them with gloating laughter. (II.8.)

In Tirso's drama we see Juan perpetrate such "merry jests" four times. In Naples he seduces the Princess Isabella; in Seville Dona Anna; on his journey he betrays the fisherwoman Tisbea; and, on going into exile, he breaks up a country wedding and robs the groom of his young bride Aminta. These are but a few of his misdeeds. Some forms of the legend represent his servant (or Don Juan himself) as keeping a register in which the master's victims, over a thousand in number, are entered. Leporello, Don Juan's man in Mozart's opera, *Don Giovanni,* the libretto of which was written by Lorenzo de Ponte, depicts him as follows,

> With blond damsels to phantacize
> With proud brunettes to strut about,
> With well-read ones to lead discussion,
> With learned ones to sit in judgment!
> Broad-bosomed girls he seeks for winter,
> But for balmy spring the slender,
> And to end by jilting each one,—
> That's the damnable life he leads.

It has become a custom to call every petticoat-hunter a Don Juan. Against this indiscriminating use of the term at least one modern writer has raised his voice in protest. "Most people," says Oscar A. H. Schmitz,[5] "misuse the lofty name of Don Juan by applying it to all who, spurning monogamy, offer their love, or their substitute for love, to several women at the same time.... Don Juan is not the inventor of the widespread practice of polygamy. He is a character, a temperament obeying its own laws .... Don Juan is a deceitful seducer.... Seduction presupposes an innate reluctance on the part of the woman and her environment; to overcome this unwillingness by means of force and cunning, is just what fascinates Don Juan."

[5] Don Juan, Casanova u. andere erotische Charaktere. Munich (Geo. Müller), 1913, pp. 13—16.

Don Juan deluded the princess by stealing to her side in the dark and pretending to be Don Octavio, her bridegroom. In the same manner he sought to impose upon Dona Anna at the expense of his friend, Marquis de la Mota. And, similarly, at the country wedding he crowds out the legitimate husband, Patricio. Don Juan is not merely a deceitful seducer; to all appearances he derives especial pleasure from the "injured third party."

Let us now try to obtain a clear notion of the role the "injured third" plays in the love-intrigue. In the Strasbourg puppet play, *Don Juan,* the following scene takes place (Act I, scene 1): Don Philippo declares his love for Donna Amarilles[6]. The latter grants him a tryst for the coming night. The eavesdropping Don Juan listens to the conversation. In the text of Mozart's opera Leporello reproaches his master with the identical failing: "But that was not nice of you, gracious Sir! You play the spy on the loving pair and learn the countersign that opens the door and steal a march on him...." (Act I, scene 5). The act of eavesdropping upon the loving couple can be interpreted in no other way than as the recrudescence of the infantile sexual curiosity which is, in the first instance, directed towards one's parents. A patient of Dr. J. H. Schultz admits in the course of the psychanalysis that a friend of his used in his childhood to spy upon his parents "in coitu." Then he admits that he himself, with the full knowledge of doing something forbidden, was in the habit of observing his parents, and that in so doing he experienced strong excitement.[7] Similarly, we learn from a woman patient of Jung that in her seventh and eighth years she had several times spied upon the coitus of her parents.[8] This kind of stealthy observation of the forbidden calls forth in the child a jealousy which is directed against the parent of the same sex and which is coupled with a desire to deceive him and to take his place. From this infantile attitude the "injured third" results as a necessary determinant in the choice of a sexual object. Through the injured third (the father) the woman in the story is transformed into a "mother-image"; love or its substitute becomes a means of identification with the father.

That the feeling of malicious delight obtained at the expense of the "third one" is a decisive factor with Don Juan, may be seen also from his adventure with Dona Anna. A billet-doux, destined for the Marquis de la Mota, falls into Juan's hands, and from it he learns that Dona Anna grants the Marquis a meeting at eleven o'clock at night. Don Juan is not content with simply taking full advantage of the opportunity; he feels that he must make merry over his deluded rival. Accordingly he tells the Marquis,

> I have something
> For thee. From yonder latticed window I
> Receive just now a wondrous sweet report.
> Who called to me I could not recognize,

---

[6] Cf. the reprint in Scheible, "Das Kloster", vol. 3, Stuttgart, 1846.

[7] Schultz, Fragment einer Psa. In Zeitsch. f. angewandte Psychology, vol. 3.

[8] C. G. Jung, Psych. u. Associationsexperimente [Experimente in Psa. and Association], in Journal f. Psychol. u. Neurol., vol. 7.

But that it was a woman, I perceived
From her sweet voice. In short, at midnight deep,
At twelve o'clock, note well, thou art to go
And stand beside that door. Then wilt thou have
Fulfilment of thy fondest dreams enow.

The Marquis, full of joy:

I feel quite foolish, friend!

Whereupon Don Juan:

I well perceive.
Yet will I wager that tonight at twelve—
At twelve o'clock midnight, more foolish yet
Wilt thou behave.

The infantile root of Don Juanism makes clear many a trait in the character of our hero. Lenau's Don Juan says, for instance,

The fairest woman charms me not for ever.
The deepest well of bliss is drawn ere love,
And drives my thirst anon to other joys.
Possession begets only emptiness, stupid grief.

Why can Don Juan never quench his thirst for love? The Russian poet Belmont is of the opinion that "Don Juan bears within him a womanly ideal, which he pursues forever but which he can never realize." Translated into the language of psychanalysis, this poetic intuition means that in every woman Don Juan seeks his mother but can never find her. That is his fate. Hence his insatiableness. In Lenau[9] we read:

Love's passion is wild and boundless;
Ne'er would it seem so cursory and fleeting,
Were not thy thirst on th' eternal centered.

As he has unwittingly sworn eternal love to one woman, he can have no lasting love for any other.

The deceitful Don Juan can also be explained from the standpoint of the feminine psyche, for in the very moment when the woman is about to yield herself to her lover for the first time, she is being betrayed by Don Juan. A prototype of the "false bridegroom" may be found as far back as in Herodotus, VI. 69, where the Spartan king Demaratos is told by his mother: "My dear son, since thou askest me so urgently to reveal the truth to thee, thou shalt hear it without reserve. The third night after Ariston had led me into his house there approached me a spirit that bore a likeness to Ariston. He slept with me and placed on my brows the wreaths he wore. Then he disappeared and soon came Ariston himself. But when he saw the wreaths he asked who had given them to me. I replied it had been he himself; but he denied it; I implored him and said he did me wrong to deny it, since he had been with me but a short while ago, had taken his place at my side and had bestowed the wreaths upon me.

9 "A lover loves his mistress in the first hours of their passion. Six months later he adores her and is never going to leave her. Don Juan is destined never to know this gradation of love with one woman. He is condemned to experience the identical sensation in the whole variety of his loves." Armand Hayem, "le Don Juanisme," Paris, 1886, p. 56. Schmitz. op. cit., p. 19.

Then Ariston knew that it was a god. And then it appeared that the wreaths came from the sanctuary of Astrabakos that is near the gate of the court, and the wise men proclaimed that it had indeed been a demi-god. So now thou knowest, my child, all that thou wert desirous of learning. Either thou wert begotten by the demi-god, and Astrabakos is thy father, or it is Ariston himself. For in that night had I conceived thee."[10]

Here we have the "false bridegroom"—the fraudulent Don Juan—still quite clearly distinguished; he is the god himself, that is, the father transplanted into the other world (God—the heavenly father). The hidden paths by which the "false god" must wander, the concealments and disguises which he must practice, are determined by the "repressions": the forbidden urge to incest encounters the opposition of an ethical appeal and is obliged to conceal its true nature. It is with reason therefore, that Lenau's Don Juan says to his victim, Isabella,

> What chanced to thee, what grieveth thee,
> Is every woman's certain lot;
> If but to one man she is joined,
> She loves an image of her dreams;
> And whoe'er the man she embraces,
> He is not the man she thinks he is.

We must remember that the impulse to incest plays a vital part in what we call normal love. For love denotes an erotic sentiment that is individualized and exclusive, in the sense that it is centered on a definite sexual object. Love is the highest expression of a cultural demand, namely, to reduce the sexual life to a certain minimum, so that by the process of sublimation freed energies might give birth to values of a higher cultural caliber." But the "cultural forces of the present time are impotent to create altogether new biological characteristics; they can merely exert either a furthering or an inhibitive influence on the traits that are already in existence, and thus gradually modify them. Infantile incestuous eroticism is a phenomenon of the kind that furnishes good material for the highest possible realization of this sexual-economical tendency. The objects of infantile eroticism are unique in their kind, since in the incest impulse there is a latent inclination to monogamy. The full utilization of this propensity in the interests of civilization consists in the transference of the incestuous impulse from a physically related person to a sexual object that is only 'psychically' related to us."[12] Don Juanism however, means the miscarriage of this process. Don Juan finds it impossible to satisfy his incest impulses in the manner sanctioned by the practices of civilization; and, since his identification of the sexual object with his mother succeeds but to an imperfect degree, the result is, as we

[10] From P. Wendland, "Antike Geister und Gespenstergeschichten" [Ancient stories of ghosts and specters], in Festschrift zur Jahrhundertfeier der Universität Breslau, 1911, p. 53.

[11] Leo Kaplan, "Zur Psychologie des Tragischen [The Psychology of the Tragic] in "Imag," vol. I, p. 144.

[12] Leo Kaplan. "Grundzüge [Fundamentals] der Psychoanalyse." Leipzig and Vienna (F. Deuticke), 1914, p. 133.

have already observed, insatiableness. This mood is probably best expressed by Lenau, who makes his Don Juan sigh,

> The circle charmed, unfathomably wide,
> Of multitudes of fair, bewitching forms
> Would I traverse in whirlwinds of enjoyment,
> To kiss the last one's lips and die in peace.

DON JUAN'S HOSTILITY TOWARDS HIS FATHER.

In Tirso de Molina's play we observe Don Juan in disguise on two different occasions: in his adventure with the princess Isabella and in that with Dona Anna. In the Italian composition by Cicognini, *Il Convitate di Pietra* [The Marble Guest], a simplification takes place. "To make the action simpler, Cicognini tried to weave a closer contact between the two escapades by merging the two figures of Octavia and Mota into the one of Otavio." (Theod. Schröder, *op. cit.* p. 113.) This unification is easily explained since in reality our hero has to deal with only one and the same rival. In Mozart's opera, *Don Giovanni,* the simplification is even more thoroughgoing, as even the (two) adventures are fused into one. According to Tirso de Molina the affair terminates in a duel between Don Juan and the vengeful father of the outraged victim, a fight in which the father meets his death. Lenau pits Don Juan against his rival, Don Antonio, the husband of the betrayed Isabella. Prosper Merimèe, in his *Les Ames du purgatoire* [Souls of Purgatory], sketches the following scene: Don Juan under the window of his paramour, Therese. Don Cristoval and musicians appear on the scene to serenade her. A combat ensues between the rivals. Don Cristoval falls dead. Here then, the disturbing rival is killed. Pushkin, in his *Guest of Stone,* goes to the furthest extreme in that in the duel his Don Juan kills the Great Commander himself and only later does he seduce his widow. The putative father of Dona Anna seems rather to be her husband. It is important to note the following: in the original version of the legend the contest takes place after the seduction, in the later version the duel precedes the seduction. The place of the vengeful father is now assumed by the rival lover.

A widely current legendary motive represents the hero and a gigantic monster engaged in a struggle which generally results in the liberation of a damsel whose hand, in turn, rewards the hero for his deeds. The giant who holds the maiden captive is in all likelihood the infantile embodiment of the father.[13] The latter must be removed so that the child may get its rights.[14]

This is the very point of view implied in Pushkin's transformation of the Don

[13] Fritz Wittels, "Tragische Motive," Berlin, Fleischel and Co. 1910, p. 44. states: "In my fifth year I saw a giant who was exhibited in a booth at a fair. Grown-up men could comfortably pass upright under his outstretched arm. I told my people at home that the giant was perhaps as tall as my father. As a matter of fact, my father was under medium height, but the imagination of the child colors all views, and in its opinion there exists nothing taller than father."

[14] Concerning the struggle with the giant. cf. Leo Kaplan, Grundzüge der Psychoanalyse, pp. 118-126.

Juan legend: The "father" of Dona Anna reveals himself as the rival who stands in the way of the hero whom we must consider as none other than the father of the hero himself. [15]

Nor is it difficult to give a direct demonstration of Don Juan's hostile attitude to his father. In Tirso de Molina it is but faintly indicated in Don Juan's not altogether respectful behavior in the presence of his father. In Act II, Scene 2, Don Diego reproves his son for his misdeeds. Don Juan replies with scorn, "Well, what may Your Honor's command be?" or, "Why are you scolding again?" As the father departs, Catalinon, the servant, remarks, "The old gentleman went hence deeply shaken." Don Juan only says, "Let him go! the realm of tears is proper to old age."

But in the French version of the legend, Dorimond's *Le Festin de Pierre,* this antagonism appears much more clearly. In Act I, scene 5, "the father reproaches his son because of the latter's mode of life . . . Don Juan excuses his deeds on the ground of his youth. He declares, moreover, that he is his own master and laughs to scorn the well-meant words of his father . . . The latter indignantly asks Don Juan 'if his father's presence inspires him with no respect at all.' In reply Don Juan threatens him with violence and straightway suits his actions to his words." (Schröder, *op. cit.,* p. 135.)

In the Puppet Play of Strasbourg a similar situation is depicted (Act II scene 5). Don Juan asks his father for money. The latter refuses and in various ways seeks to admonish his son.

JUAN.—Spare your worn-out proverbs. Money, money must I have, and that without delay. If you refuse, I'll show you soon what Don Juan is capable of.

FATHER.—What thou art capable of? O, thou black soul! What, hast perchance decided, thou monster, to offer violence to thy sire?

JUAN.—*(angry)*—Shall I take with force what your sordid soul denies in peace?. . (*Cuffs him*)—You old monster you![16]

In the Puppet Play of Ulm (Act II) the scene is even stronger:

JUAN.—Father, I tell you, give me money or things will take an ill turn.

FATHER.—Better still! Is that the way to talk to a father? Is that the thanks for thy fine upbringing?

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[15] That the father of Dona Anna is designated as her "father" is another evidence of an infantile conception, which may be paralleled with the following experience related by Freud ("Analyse der Phobie eines 5-jährigen Knaben [Analysis of the Phobia of a five year old boy], in "Jahrbucher fur psychoanal. und psychopath. Forschungen," ed. by Freud, I, 73): Young Hans, five years of age, indulges in fancies about the children he is to bear. His father (who has just explained to him that child-bearing is the function of the mother) says:

How can your children live? Don't you know that a boy can't have any children?

HANS.—I know that. I am a papa now, but before this I was mama.

FATHER.—Who, then, is the mother of the children?

HANS.—Well, mama is the mother, and you are the grandfather.

The child keeps the mother for himself, but the deposed father is transformed in order to fill some suitable place in the order of things.

JUAN.—*(Stabs him to death; Punch must take him off . . . )* [16]

Even the Marble Guest, who appears in all the versions of the legend in order to mete out retribution to Don Juan, is no other in this puppet show than Juan's father himself. In Act IV Don Juan invites the spirits to his festive board. A ghost appears.

DON JUAN.—What sort of disembodied spirit art thou?

GHOST.—I am, Don Juan, thy father . . .

DON JUAN.—Heavens, what ails me! . . I feel my father's blood demand revenge. (*The devils drag him off to hell.*)

According to the earlier versions the dead visitor is the avenger of those Don Juan had betrayed, but there it is his father himself. The role of the "injured third," as explained before, receives thus another confirmation.

One more feature in the adventure with Dona Anna is worthy of mention. In most versions it is noticeable that Don Juan is unsuccessful in his attempt to ruin the girl; he is recognized before it is too late. This miscarriage of his plans is to be interpreted as a defensive reaction against the forbidden. To sum up, the adventure of Don Juan with Donna Anna receives the following meaning: Don Juan, disrespectful and even hostile to his father, slays him because he wants to keep the mother all to himself. The episode is the repetition of an infantile fantasy.

ANIMISM AND DON JUAN'S CHALLENGE TO THE UNSEEN WORLD.

Don Juan is represented as a man who respects nothing that is holy and inviolable. He could say, with Goethe's Faust,

> All joys that I can feel, from this earth flow,
> And this sun shines upon my miseries;
> And were I once divorced from them, I care
> But little what may come to me anon.

The devout Middle Ages sought to hold in tutelage every act and step of the individual. The Church looked upon carnal lust as something only to be tolerated but unworthy of the higher man. There appears now on the threshold of Modern Times the impetuous figure of Don Juan who throws overboard all human and divine restrictions and lives his life in freedom and joy unbounded. The Middle Ages had a firm belief in an invisible world where all deeds, good and bad, found their proper compensation. When his servant, Catalinon, reminds him,

> Sir, if thus you all the women
> Jilt, deceive and cheat, you sure will
> All your sins regret on death's bed,

Don Juan retorts,

> Ample time until that happens.
> Why repeat your parrot's wisdom?

Likewise, when the old father warns,

> Even in death God judges inexorably,

the son replies,

> In death? The good Lord certes must be
> A patient creditor indeed,—until then
> There's ample time.

[16] Printed in Scheible, "Das Kloster," vol. 3, p. 735.

In fact, the notion of the unseen world troubles this merry man little. He scorns and insults it on all occasions. For instance, he finds in the church the statue of his victim, the murdered Commander. He reads the inscription,

"Here lies the knight most loyal who awaits
From God severe revenge on his fell murderer."
This epitaph is comical indeed! So, good old man
*(He seizes the figure by the beard)*
With a beard of stone, you'd be revenged, would you?

Whereupon he invites the statue to a feast. "This libertine's invitation of the spirit of the deceased Commander is the pinnacle of all his sacrilegious career, and the legend could not have better emphasized it through any act equally frightful. The unseen world is here challenged to prove its existence, to take part in sensual joy." [17]

But the ghost of the murdered man accepts the invitation and does not fail to put in an appearance. That is to say, the revolt against the invisible world is not yet sufficiently victorious; the sacred possessions that have been trampled on can still revenge themselves. The spirit drags the blasphemer to hell, to the explanatory chant of the chorus of ghosts,

He who scorns the Lord, must come to
Learn the torments of hell's tortures;
No respite remains eternal,
All debts must be paid in full.

At the end of the Middle Ages the traditional figure of the arch-mocker was the wizard Dr. Faust whom, at the end of his career, Satan drags away to hell. In the Don Juan legend the Marble Guest supplants the devil as the executor of God's sentence. It will be necessary, therefore, to consider the cycle of legends bearing on the dead guest as one of the problems of our comparative study.

In a Breton ballad, for example, we find a youth at Christmas time placing on his head a skull illumined with burning candles in the eye-sockets, running around the village and calling out words of blasphemy. In the cemetery he casts the skull aside and invites it to supper. At the appointed hour Death knocks at the young man's door and demands that he follow him into his grave. With a cry of horror the youth falls dead. [18]

And so we learn also from a Spanish romanza how a libertine, who goes to a mass for the sole purpose of ogling the comely maidens, thrusts his foot against a skull by the wayside and invites it to dine with him. "This skull shows its teeth, as if in a grin of assent, and promises to come. In fact, the dead man keeps his word and, in return, makes an assignment with his host for midnight near the

[17] Dr. A. Kahlert, "Die Sage von Don Juan," in Scheible's "Kloster," vol. III, p. 692.

[18] Cf. also the similar legend, "Le Souper de fantome," lore current among the peasants of Picardy.—Tr.

church. As the foolhardy fellow makes his appearance, Death points to an open grave and says:

Enter, enter, my noble sir,
Enter herein without misgiving,
Here shall you sleep as my companion,
Here shall you feast from my own table. [19]

Like the devil elsewhere, the dead guest is here the executor of the divine sentence against the mocker.

The dead guest, like the devil—both figures are rooted deep in the so-called animistic conception of nature. Animism considers the soul as an active essence that can leave the body temporarily in dreams and in ecstasies and, after death, depart from it forever, only to continue its separate existence as a spirit or a specter. These separable souls become thereupon active, creative principles and, in the guise of unseen beings, potent demons, are looked upon as the causative forces behind every event. Illness, for instance, is the deed of an evil genius that is ill-disposed towards the person afflicted. We actually say that one is "attacked" by the disease; in other words, attacked by the evil demon who can take one away forever. The demon of illness thus, naturally, becomes the demon of death.

The very concept of God has its root in this animistic philosophy. For, God is the "Spirit of Spirits," the "Universal Soul." In a fully developed religion, with a strongly monotheistic tendency, there is no place for independently active demons. They are subordinated to the Almighty and degraded to mere instruments of the Divine Will. This explains why the devil himself, the arch-fiend and blasphemer, becomes in the Christian legend an executor of God's judgment. The same circumstance accounts also for the fusion of the devil with the messenger of death, in the person of the Dead Guest.

We have, it will be recalled, identified the dead guest who harries Don Juan to hell as the father of our hero. In a variant of the legend of the Dead Guest, this interpretation appears with perfect clearness. In the fall of 1615 the Jesuit Society of Ingolstadt presented for the first time the Latin play of *Leontius*. Briefly the contents of this play may be sketched as follows: "The young Count Leontius, who believes neither in God nor in retribution, makes sport of a skull lying in the cemetery, kicks it and then invites it to dinner. As later he sits at his dinner-table at home, a giant of a man comes to the door and craves admission. The young Count suspects the identity of the visitor and in horror commands that the door be barred. Again the guest knocks, the Count's anxiety grows apace, and again he forbids the stranger to be admitted. The latter, however, places his hand on the door, the locks spring open, he enters, seats himself by the side of the Count, and applies himself heartily to the meal. One after the other, the guests, ill at ease, depart. The deserted Count also desires to flee. But his unwelcome guest seizes him, rises and reveals himself as an ancestor who, having been condemned to eternal damnation, has come to lead his young scion to hell, in order that he too, might there expiate his godless ways. With

[19] Cited in J. Bolte, ',Ueber den Ursprung [origin] der Don Juan Sage," in "Zeitschrift fur vergl. Literaturgeschichte," N. F.; xiii, 389-390.

that he knocks the Count's head against the wall, so that his shattered brains remain there as a token, and drags the body out of doors." [20] The Dead Guest is therefore no other than the hero's ancestor. Accordingly the hero's crime is directed against his own ancestor, i. e., his father. Worthy of notice too, is the circumstance that the instrument of punishment, the father, has himself been condemned to eternal torment: as evidence of an infantile revengefulness against the father.

DON JUAN'S TRAGIC END A SELF-PUNISHMENT.

Prosper Merimèe, in his *Ames du purgatoire,* lets Don Juan repent. The circumstances of this penitence are the following: Don Juan carried with him an index list of all the women he had seduced and of all the men he had cuckolded. The list was divided into two columns: in one were the names of the women; in the other and opposite to them, the names of their husbands. The former was headed by an Italian beauty who boasted of having been the mistress of the Pope. Accordingly the Pope appeared in the second column as her husband. He was followed by a reigning duke, princes, marquis, and so down to the lower social classes. On one occasion Don Juan boastingly showed the list to a friend and remarked:

> —"See, no one has escaped me, from the Pope down to the master shoemaker. Each rank has had to furnish its quota."

The friend fumbled through the catalogue and returned it with a smile and the ironical remark, "for all that the list is not yet complete."

> "What? How? Not complete? Who is missing?"
> "Our Lord God!" replied the friend.
> "Our Lord God? By Jove, that's so! There is not a single nun among them all. Damnation! . . . "

And Don Juan resolves to seduce a nun at all costs. Soon he succeeds in making connections with a nun who had once been one of his former victims,—Teresa ,who became a nun when he abandoned her. He persuades her to flee the cloister with him.

All preparations had been made, and at the appointed hour Don Juan awaited her by night in a lonely distant street of Sevilla. "Suddenly, sad and gloomy sounds struck his ears and he recognized at once the chant which the church prescribes for interments. Soon there swung around the corner a procession that wended its way towards the spot where he was standing. Two long rows of penitents, each with a burning candle in his hand, walked in front of a black velvet-covered bier that was carried by several long-bearded figures clothed in the costume of bygone days, and with swords at their sides . . . Don Juan plucked by the sleeve one of the men with the candles and asked him courteously whom they were laying to rest. The penitent raised his head; his face was pale as one who had just risen from a long and painful illness, as he replied in a hollow, sepulchral tone, "The Count Don Juan!"

[20] Dr. Jos. Klapper, "Die Quellen der Sage vom Toten Gast" [The Sources of the Legend of the Dead Guest], in Memorial Volume on the Occasion of the Centenary of the University of Breslau, p. 202.

The same reply was vouchsafed by a priest passing by him. "We are praying for Count Don Juan. We are praying for his soul which is corrupted in sin. We are the souls that have been saved from purgatory by the prayers of his mother and the masses she has founded, and the debt we owe the mother we are now repaying to the son. But this mass is the last one we are granted to celebrate for the soul of the Count Don Juan."

Thereupon, all crushed, Don Juan screamed, "Jesus!" and sank in a dead faint upon the flagstone. From this moment began his repentance and he turned into a pious monk who, passing the rest of his allotted days in atonement and self-castigation, became a worthy exemplar to his companions of the religious order.

In Tirso de Molina the admonisher and the punisher are one and the same person, the Dead Guest, the spirit of Don Gonzalo. In Merimèe it is Don Juan himself who figures as his own "dead guest." The "unseen world" really stands for the "repressed". It is the world that harbors all those principles to which we turn a deaf ear. Don Juan has killed his conscience. And this dead conscience now comes to life to punish him. As the ghost of Don Gonzalo, in Tirso's drama, disappears after the feast, we hear Don Juan remark,

All this was but a dream which fear
Created in feverish delusion.

Don Gonzalo's spirit is but a projection, an objectivation of the "inner judge", of punitive Conscience.

Don Juan's penitent attitude appears clearly also in Lenau's version of the legend. The end of his career finds Don Juan at a festivity. Various women, bedecked with finery, are sitting at a table on which are still visible the remains of a sumptuous banquet. Musicians are playing their instruments . . . But Don Juan cries out,

Desist, ye fiddlers, from your strident noise,
Good-night, ye maidens! The revel's at an end
.....
The happy Juan has gone from this gay world,
The saddened Juan has fallen heir to him.

Whereupon there appears on the scene Don Pedro, the son of the murdered Don Gonzalo, in company with the women whom Juan has betrayed and who now come to take revenge. For a few moments Don Juan fights a valiant fight against Don Pedro, but soon he casts his sword aside and lets his adversary run him thru. The punitive judge here is not an external power, but the "saddened Juan" himself. The inner voice of conscience has been projected outward and appears pitted against the individual as his persecutor. Considered in the true light, the tragic end of the hero is nothing but self-punishment.

*(Translated by A. Green, New York.)*

# The Origin of the Symbols of Freemasonry

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## III

## SACRED NUMBERS.

The foregoing considerations have carried us back into the wondrously pregnant atmosphere of the syncretism which characterized the early Christian era, the mere mention of which brings vividly before us the confluence of numerous spiritual tendencies into a common channel,—tendencies which may have been but varied manifestations of some basic spirit, or which, at any rate, in converging permitted their affinities to come into play to provide such a spirit. In an era which so eagerly sought a renascence, all effort was dedicated to the quest of that which alone is worthwhile and needful and embraces everything, and redeems and liberates all; and all sorts of modes, both of thought and of statement, originating in whatever quarter, were zealously pressed into service for the sake of the desired re-preparation or skin-soughing of the soul of mankind. A brief formula for this movement is suggested in the single word, *Gnosis.* This is a name which reveals in a flash the commingling of ancient heathen and Hebraic and Christian principles; which at the same time also makes manifest what I said very early in this study concerning freemasonry, namely, that in freemasonry are preserved all the elements of value in ancient Chaldean astrologic phantasy, in Hebraic cabalistic art, in Pythagorean number-lore, in the Egyptian mysteries, but purged and refined by their passage through the lofty atmosphere of Platonic idealism. Oriental and occidental criticism fertilized each other.

This brief reference to the gnostic movement will suffice for our purposes. Eugen H. Schmitt (*Die Gnosis,* Jena, 1907) has attempted to present to the educated layman the far-reaching concept of the gnosis; but in recommending his book to my readers I feel constrained to caution them concerning the rather arbitrary point of view that dominates it, for the author is actuated largely by purely personal and pietistic convictions, so that, although his work is thereby made more readable, yet the student who would preserve an objective attitude is compelled to resort to other, if more arid, books.

Now, in our study of masonic symbolism we had arrived at a point at which we could observe the genesis of the symbolism of building, the evolution of complicated didactic images from simple, elementary figures. These elementary figures are the simplest representations of numbers, of geometrical relations, or of natural objects; which last, in their turn, are themselves to be

taken in terms of number. How old may these representations be? The question is hardly answerable; let us not pursue it, nor lose ourselves on fruitless quests. We may the more readily accept these old forms as historical data since the psychological study of phantasy-products permits us to observe, throughout the ages, the evolution of similar types of number symbolism out of a certain inner necessity, and so to attribute to them a psychic deeprootedness which renders an historical derivation unnecessary, much as the latter will always be desirable as an aid to the understanding of the tradition.

But here, as is so frequently the case when one deals with complicated matters, it is necessary to pause to formulate a reservation. In any given evolutionary series of images (i.e., of didactic pictures or signs) the simplest are by no means always the earliest. Rather is it frequently the case, and psychologically reasonable enough, that the idea to be represented announces itself at first in more pictorial, more concrete visualizations, appearing only subsequently in a more abstract form. It is therefore quite conceivable, even likely, that what we have referred to as "elementary" representations (i.e., geometrical figures serving as didactic images) were preceded by others less concise but all the more pictorial: representations of animals, for instance, of plants, and of other beings; and these pictorial representations may have borne in them somehow the number-principles, so that the "elementary" didactic images ultimately emerged by virtue of a kind of purification process which stripped off the non-essential.

To make this possibility vividly comprehensible, permit me to cite a passage from Dr. Keller's fine study, *Sacred Numbers and the Symbolism of the Catacombs*. In the "pictorial representations of cult figures and images, as these were customary in the academies and 'museums' of antiquity," the sacred numbers predominate, inasmuch as three pillars, three lamps, seven men, seven concentric rings, seven towers, recur again and again; in each case, moreover, the pillars, rings, etc., are in their turn to be evaluated as geometrically significant structures; "triangle and rectangle dominate the representation. But, far more abundant than our sources for the symbolism of antiquity are our sources for the sacred number language of the *latomi* and *loggias* of the socalled catacombs; and in these places we discover, in countless instances, the sacred numbers in the most varied applications and forms." Just as in the academies, so in the catacombs, the numbers *three* (*three times three*) and *seven* are the most prominent; and, various as the forms may be which here find symbolic application—pillars, mountains, rocks, towers, trees, flowers, animals, stars—these forms (themselves containing number principles, as will be pointed out later) always recur in definite numbers, frequently accompanied by texts which explain or complete the symbols. Hence the sacred didactic images are constituted primarily of numbers, not forms. This fact, namely, that the significance inheres not in the casual natural objects but in the symbolized aeons and divine beings or "numbers" in which the builders and owners of the subterranean temples believed, is confirmed by the further circumstance that we frequently find in place of the men, animals, flowers, etc., simple mathematical or geometrical figures, or points and

*Continued from "Psyche & Eros," Vol. I, No. 2.

lines, circles and semi-circles, which regularly refer us back to the sacred numbers. The use of mathematical and geometrical signs emanates from the use of the simplest forms (points and lines), but in such wise that whenever the representations are intended not for surfaces but for tri-dimensional space, both points and lines are replaced by plastic figures, such as pillars, spheres, beams, lintels, cubes, and the like. From this practice it was but a short step to the use of flowers, leaves, trees, tools, and similar objects. *Pillars* are especially noteworthy in the symbolism of the cult-enclosure or chamber. In every case in which we find points and lines in pictures or drawings, we find pillars used in the plastic representations of the ideas and symbols. Pillars constitute the basic element of the cult forms of the academies and museums, and thus justify the names *stoa, porticus* and *loggia* which occur side by side with such customary names as *oikos aionios,* etc. For the symbolism, too, which served to signalize the organizational forms and the structural grades and steps of the brotherhood, lines (as such) were scarcely suitable; but they were available in the plastic and applied forms of crossed beams, mason's squares, etc."

However, let us now endeavor to trace this elemental symbolism from the simple to the complex, this symbolism at the basis of which we have found numbers—the simplest numbers—to predominate; let us begin with *unity*.

*Unity* is that which is at one with itself and within itself; that which is at the basis of everything; the undivided, the unweakened, the untroubled—pure Being, in short. Its simplest form is the point, the straight line, the circle. But in the last of these forms there is implied something more inclusive: in the circle we have unity as the all-embracing, the to-itself-returning, the perfect;—we have the One and the All simultaneously; we have expressed the divine. As the circle represents the All, and the eternal or heavenly unity of the All, so the simple line represents the staff, the sceptre: the earthly counterfeit of heavenly power, the ruling, leading, supporting, protective power of the personality that has achieved freedom on earth. "The symbol of the staff* as sceptre-staff and as the sign of mastery has maintained itself with great tenacity in all sorts of variations and modifications throughout the centuries. Thus the staff-cross and the sword as signs of the earthly equivalent of lordship are to be encountered in very early times; nor has the connotation ever wholly been lost that the staff signifies not the Primal Power but only the power delegated or loaned by God." In corporeal form, the circle materialized as the sphere becomes the symbol for the universe. (*Globus.*)

An uncommonly important objectivation of unity, related to the staff, is the *pillar*. It appears principally to express the idea of prominence, of support. In

* A valued friend has objected that staff, sceptre, etc., are not symbols but "attributes." With all due recognition of the fact that they are attributes, I cannot find that the circumstance contradicts their symbolical nature. Their use as attributes concerns merely the application of the symbol. I may make structural, or ritual, or decorative use of a symbol, I may use it as an attribute of a divinity, a caste, a family. In no case can one use be held to preclude any other use.

it, as in the sceptre, the staff, and the sword, there is something of the phallic; as a colossal image of creative power it looms in space, more closely akin to the Primal Power itself than are such diminished forms as the staff, the sceptre, etc. Moreover, it supports the building, the structure of the world and of the invisible temple as well; so that there are famous columns which are "free-standing," supporting nothing apparently. As monstrous phallus, as primal superindividual creative force, such a column upholds all living nature, the whole visible universe; indeed, in early times we frequently find the globus placed on top of the column. And upon the two massy columns before the entrance to Solomon's temple (1 *Kings*, 7, 15.) pomegranates (a well known oriental fertility symbol) were employed to express the idea of fertility; and these columns, so it is assumed by our modern Bible-lore, bore the customary dedicatory formula, "Jachin Baal....", which signified that the Lord (Baal) had built or erected (this temple).

Recalling the primary significance of unity, let us contrast it with that of *duality*... Whereas the circle indicates the unity of the eternal Being, and whereas the unity of the point, the line, the staff suggests the dominating unity of earthly mastery, duality represents the divided, earthly being which is dominated by the strife of things and is but a partial temporary entity. Two points, two lines, are the simplest representations of duality. Later we shall come upon special modes of representation which open up wider horizons.

If, now, we assume an exalted standpoint above the contradictory nature of the world, above duality, a point of unity above the duality, we shall have gained an insight into the *trinity*. This sacred sign makes clear how the divided and sensual nature may, by an act of exaltation, "be led to the harmony of forces and to a new unity. Thus is made manifest the symbol of reason triumphant over matter and sense, the symbol of insight and self-control." At the same time let us note that duality has a prototype in the parents, and trinity a prototype in the elementary scheme of the family: Father—Mother—Child,—the last member carrying within it the germ of the ascending development. It is obvious that no symbol, in more concise form, can carry hidden in it a richer content, and that it was therefore inevitable that the use of this symbol should achieve that overshadowing importance which it still retains in freemasonry. Of other important relations of the triad let us emphasize that of Body—Soul—Spirit. Further, it may be noted that three points of support are needed to secure the stability of a body: as was observed above with regard to the contradictory, transitory dual, two points result only in something labile, unsteady; but the addition of a third produces stability—a truth that has ethical significance.

The most important form in which we encounter the *fourfold* in ancient cult-sites is that of the rectangle or, as later cult-terminology had it, the "long square." That such a figure served as the plan and the sign of the house, the temple, the lodge, we have already noted. It should further be observed that the "loci," the tombstones on the walls, took this form, and, it would seem, the

name, as well, a fact not without significance. The earthly temple is a house of death. For this reason, a special sign was added whenever it was desired to indicate union with the eternal, or heavenly temple. We shall return to this point before long.

The *five-fold* is an elevation of the four-fold analagous to that of the triad with respect to the dual. It implies an addition of the celestial, the supersensual, the spiritual, the divine. The four-fold is the basic number of the earthly temple; the five-fold (among other things) signifies eternal life. It is noteworthy that the five-fold is widely and generally replaced by a transformation in terms of those flowers which are known as pentandries (five-leaved), such as the rose, the vine, the lily. But the flowers and the garden in which they grew had an early significance as symbols of the "land of the blessed" or of that "better home" in which dwell those souls that have entered into life through the gates of death. Thus the sacred numeral five represents the heavenly abode of perfected souls and likewise the house of eternity, the invisible temple, the spiritual concept of the *oikos aionios*, the city of God, the heavenly Jerusalem. In conjunction with the five points, or in their stead, is often to be found the rose, in conventionalized form; and it is further remarkable that these same five points are often discernible beside or upon the arms of the Greek cross. As Keller further explains, the sacred penta adorned the tombs of the dead both in the antique and in the early Christian worlds under the guise of symbolical roses, which, in their form, represented the gardens of the blessed.. The significance attributed in the academies and loggias to the penta in the form of the rose is revealed in the fact that the chief cult-fete celebrated in these sanctuaries was associated with these flowers. Even in antiquity the "fete of roses" (*rhodismos* or *rosalia*) was solemnized on St. John's Eve, the participants decking themselves with roses and partaking of a ceremonial meal. The other floral representations of the penta, too, contained in one form or another the idea of a triumph over the earthly.

A very important form of the penta is the cross. This sign, in which might also be discerned a marriage of the fourfold with the fivefold, arises from the lines that unite five points, four of which are grouped around the fifth. A square-like arrangement—five points: interpenetration of the earthly and heavenly; the god-man is nailed to the cross (a philosophico-symbolical conception not yet discoverable in the history of punishment by crucifixion). The cross as representative of the penta is the element (alluded to in a preceding paragraph) that was employed to signify the celestial abode and added to the sign of the earthly temple or the visible finite world, i.e., to the rectangle; in these instances it was either drawn above the rectangle or inscribed within it as a "diagonal cross." In this way expression was given to the idea that a great, intimate, spiritual community embraced both the living and the eternalized; in this symbol the idea of immortality was emphasized; whoever has no sympathy with the notion of a personal immortality may have recourse to the immortality of the spirit.

Of the remaining numerals mention may be made of the frequent use of the number seven, anciently endowed with a sacred quality and, associated with the seven "planets" and heavens, indicative of celestial starry beings; and, further, of the number *nine,* which is a 'power' of three. Seven stars are frequently accompanied by the sun and the moon, thus making up a nine-fold.

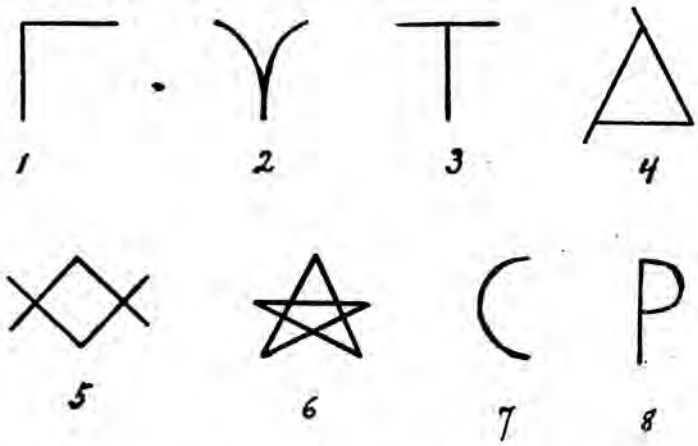
*Sun* and *moon* deserve discussion at this point. One may speak of them as circle and semi-circle, for the sun is represented by a circle, the moon by a semi-circle or crescent. Just as the circle (as explained above) is a symbol of divinity, so is the sun, too; for from it emanates *light.* Not borrowed and reflected, but primal light. The semi-circle, as a particle of the divine, is the human soul; the moon is illumined by the sun, and glows in its light, and lives by its light; which is the relation of the human soul to the light of divinity. In the *latomi* the semi-circle or moon occurs with great frequency in all sorts of significant combinations with other symbols. "Along with circles or spheres, symbols of the aeons enthroned in the ether as eternal beings, appears in the human soul—the psyche or anima, not the reason or the purified soul—in the form of the divided circle. The dualism of matter and spirit is connected by a unifying bond, by means of which the soul becomes part and parcel of the eternal. Just as the sun and its sign, the radiant circle, symbolize eternal light, so the semi-circle is the image of borrowed light or of that spark of light which slumbers in the soul of man. In a narrower sense, however, the semi-circle obviously symbolizes the man who has received the cult-ritual and has thereby symbolically received the light; indeed, certain additions to the semi-circle seem to have been made to serve this distinction."

Our study of these elementary signs was undertaken with the view of progressing from the simpler forms, the naked geometrical figures, to a study of how these skeletons were clothed with flesh at the promptings both of pictorial phantasy and of calculated caution and secrecy. I have chosen the metaphor of "flesh" intentionally, to indicate that the accretions of form were, in general, organically related to their basic principles, i.e., themselves partook of the nature of symbols.

Combinations of the dyad and triad are common enough on old monuments. Such combinations were achieved by the conjunction of two lines; the two lines representing the dyad, and the three points thus created the triad. The simplest mode of combination, and one which served as a basis for others, is the first of the three figures reproduced herewith: three points connected by two lines. In the second of these figures, unity divides to form the dual, at the same time producing the threefold. "From unity is evolved the twofold; i.e., nature divides into spirit and matter, into the invisible and the visible worlds, into the deed (the active principle) and the suffering (the receptive principle), into necessity and freedom. But spirit and matter, deed and suffering, flow again into a unity, meeting one another at a midpoint in the above sign, and thus unity and duality give rise to the sacred trinity. In the trinity the divided finds

a higher unity. The controlling power divides itself into natural power and spiritual power; but both spirit and nature, by a mutual interpenetration, transform themselves into harmony and beauty. Thus are the contradictions of duality resolved in the trinity into a new harmony. Beauty, love, concord are embodied in this sign of the cross which, to distinguish it from other crosses, is called the 'forked cross'."

An unmixed representation of the trinity is provided by the triangle, which may be encountered in the form shown in Fig. 4. Figure 5 is created by doubling and interpenetrating Fig. 1. Figure 6 is a five-fold, star-like arrangement of the triangle.




In these simple signs there may be perceived, with no further transformations of form, a pretty example of the disguise-process. Each of these signs (Fig. 5 is only a different mode) was interpreted as a letter. The first sign was declared to be a *gamma* and was accepted as one; the second, *ypsilon;* the third, *tau;* the fourth, *alpha;* a sign related to the fifth, *omega;* the five-pointed star as *pentalpha*, i.e., as a five-fold *alpha*. This interpretation made it possible to permit these signs to serve as the initial letters of "passwords" and shibboleths, which might be divulged with impunity. Hence, when later in the sanctuaries one meets with unequivocal *A's, Y's,* etc., one should always bear in mind that these letters may conceal the triangle, etc. Thus if one considers, for example, the persecutions certain concepts of early Christianity were exposed to, and remembers how at a very early date the Church Fathers opposed the triangle as supposititously a gnostic didactic sign, it becomes comprehensible that the adherents of this symbol were fain to conceal it behind an innocent letter. The initiated, of course, saw the meaning behind the letter. The letter *A,* may, in Greek, have stood for *arca* and *akakia* (innocence); in Latin, for *amicitia*. From the hook (Fig. 1) was derived the letter *V,* which is interpreted as *vivas* and *virtus;* as a *gamma* it gradually came to be *goemetry*. *Ypsilon* was interpreted as the initial letter of the Pythagorean greeting *Hygieia* (Lat. *salus*); the five-

pointed star, the *pentalpha,* was also understood as a Hygeia-sign, and was employed (according to F. X. Kraus) by the masons in the catacombs as a secret recognition sign. The semi-circle, in the upright position (Fig. 7) was available as a *sigma,* conforming as it does to the old form of this letter.

The most important advance in symbolism consisted in the substitution of pictures of objects, especially of builder's tools, for these signs, and the consequent pictorial and conceptual increment thus obtained. Figure 1 becomes a mason's square; Figure 3 a hammer; Figure 5 a compass with protractor; Figure 8 (a combination of the semi-circle with the straight line, of the soul-moon with the staff) becomes a pickaxe. "From the time, says Keller, "when the old cult-associations were forced to conceal themselves behind the mask of builder's huts or mason's lodges or latomi, in order more effectually to protect themselves from their persecutors, the substitution of innocent tools for the sacred signs progressed rapidly. The concepts and the objects of veneration and love, which could not be overtly represented, were withdrawn from the eyes of the uninitiated with great skill. In place of the man with the staff (at first a very common symbol) or of the man with a semi-circle and staff, there appear men holding pickaxes; and gradually these are replaced by pictures of masons carrying compasses, hammers, pickaxes, and wearing aprons, etc. It is significant that in these pictures of the *fossori,* who assisted in the building of the sacred halls, there occur ritual signs and symbols which have not the least relation to their trade as such. For the seven-fold, use was made of the measuring-rod; for the fourfold, the cube (cut stone); for the three-fold, the level, the trowel, etc." The pictures did not represent masons exclusively, but were also drawn from the activities of sailors, shepherds, farm-laborers, etc. The sign in Fig. 8 appears as a shepherd's crook, the seven-fold as a flute (syrinx), intersecting lines as an anchor, pillars as palms, the semi-circle as a skiff, a dove, a fish, a lamb. Each of these forms means too, an enrichment of the thought; thus, e.g., the lamb provides the added connotation of innocence and purity, just as does the apron made of its white wool. Significance, too, attaches to the fact that the *anima* was frequently represented by animal-symbols, and that these animals were of the sort that live in swarms and herds. For the signs that took the forms of *alpha* and *omega* an open book is often represented, sometimes with these very letters—the whole alphabet, as it were, embracing all that language can express, the whole teaching; nor must the shape of the book itself—rectangular, opening circularly—be overlooked. Later, the book is usually, and significantly, "The Bible."

A number of the elements of the sign-language of the cults of antiquity possess meaning for the "royal art," a term that survives in modern free-masonry. Thus, there is the representation of the aeons as kingly personages; of the heavens and heavenly bodies as crowned and radiant ideal-figures; of divine wisdom or the idea of eternity as a queen in a starry cloak. "This symbol of the female

figure with the crown, the wreath, the sceptre, or the celestial sphere and the star, supported sometimes on pillars or placed near a tower, adorned with a blue robe and golden ornaments, was known to the initiate under the name of the Queen—or *Basilissa,* where Greek was spoken—or *Panagia.* (She is also associated with the idea of *Urania.*) The fact that in later days the other symbols occur under the name of *regalia,* i.e., royal symbols, becomes all the more striking when one learns that in addition to the name *oikos aionios* the names *oikos basilikos* or *arka basilika,* i.e., the royal house, the royal ark, were used, and that the name and the picture of the royal castle occur as designations of the 'holy halls.' " Furthermore, the secrets of alchemy, cherished by the Egyptian priests and saturated with philosophical lore, were accessible only to kings or to select initiables; and alchemy—or, rather, the secret philosophical teachings concealed therein, the so-called 'hermetic art'—exerted an influence that should not be undervalued upon the spirit and form-world we are here considering; an influence which I may be in a position to analyse in detail on another occasion. Turning now from the historical and the external toward the inner life, we must examine the royal essence of this art—this art of self-determination, of leading the seekers to the sublime, of scattering the treasures of wisdom, of transforming slaves into freemen. The kernel of the philosophy of every religious fraternity whose faith was characterized by the lore of the sacred numbers, and in which—to emphasize it again—"Platonism," "Pythagoreanism," "Christianity" do not count as partitions, this kernel, in Keller's words, is "the teaching of the eternal worth of the soul and of God and of God's entrance into the pure human soul. In this system there was room for neither the sacrificial cult practiced by the state-religion, nor for a belief in the (popular) daemons such as dominated the masses, nor for the concept of a salvation-dispensing priesthood; and not a single trace of these is demonstrable in this religion of wisdom and virtue or in its symbolism."

With reference to certain significant imagery in the later lodges I desire further to indicate the typical appearance of the entrance into the subterranean cult-chambers. In Keller's book, "Latomi and Loggias of Antiquity," there is a schematic portrayal of such an entrance. Before a door surmounted by a triangular gable are two free-standing columns and a mosaic floor to which three steps lead down; the vaulted ceiling of the loggia is ornamented chiefly with the sun, moon, and stars; the rear-wall is pierced by three windows; and finally the whole is surrounded by the jagged wall of the rock out of which the architecturally regular entrance has been hewn.

[To Be Continued.]

(*Translated by G. F. Schulz.*)

# The Solution of a Theoretical Problem During the Hypnagogic (Day Dream) State*

II.

*By* O. PFISTER, *Pastor in Zürich.*

During the hypnotic sleep of the subject whose phantasies we have just studied, the sheet of paper containing the written theme of the experiment circulated among the spectators. One of these gentlemen decided to try a solution for himself, without making his intention known to the others. But first he changed the theme to read:

*Are the moral and religious impulses as deeply situated in the Unconscious as the archaic instincts, or are the latter more deeply imbedded than the former?*

The original question propounded in the experiment was thus simplified, by being relieved of the demand to reproduce the subject's arguments, and at the same time specialized, inasmuch as a definite question was asked as to the location of the various contents.

The subject closed his eyes and after a short interval began to write out his phantasies. It is noteworthy that he "had not had a dream" in years and that he considers himself quite devoid of the phantasying faculty; nevertheless, if an abstract or concrete problem is put to him, he reveals himself capable of very rich phantasies. He himself is surprised at the abundance of variegated ideas, boldly woven together, which flows out of his mind.

The scraping of his pencil on the paper disturbed the subject who was in hypnosis. The writer, therefore, desisted from what he was doing and at the same time ceased phantasying until the report of the first dreamer was finished. Then he read us his own fantasy:

*Naked men or children are playing around the great pyramid of Gizeh. They see some doves and pursue them. The doves fly upwards, and the men, hurrying after them, climb up the pyramid. Up above the doves fly around the pyramid in wide circles and then congregate in the mouth of the Sphinx.*

At this point he was interrupted by a request for complete silence. As soon as he saw that the hypnotized subject had finished his report, he asked also to be placed under hypnosis as an aid to the completion of his phantasy. This request was granted; although full sleep, as usual, did not supervene, his phantasy was strongly stimulated and after a few moments the day-dreaming subject continued thus:

*There is a canal which leads from the mouth of the Sphinx through the*

*—NOTE: This is a continuation of the experiment recorded in my essay on "Experimental Dreams" in *Psyche and Eros*, Vol. II, No. 1, pp. 1-11.

*anal opening and through the pyramid all the way to its top. The doves go through this to reach the top of the pyramid. The phantasy ends in a sexual scene in which the doves play an obscure role.*

By the time this report was rendered those present were already fatigued and the hour was late. We limited ourselves therefore to a few associations centering around some of the images invoked by the phantasy. Such a procedure is, of course, not to be recommended. The subject committed the error of attempting to interpret from the very first. One who does this incurs the danger of determining the subsequent associations by these interpretations, instead of allowing them to flow directly out of the manifest content of the dream-parts, and consequently spoiling the interpretation of the whole dream and marring the purpose of the undertaking. To interpret the whole matter after only a few associations had been obtained is as improper as to interrupt a person engaged in a conversation after he had said only a few words and to expect to understand him. How often do the associations to the latter parts of a dream reveal the true significance of the whole, and the interpretations guessed at from the earlier associations prove false!

For all that we set to work and in the few minutes at our disposal obtained associations to all parts of the phantasy. The whole analysis recorded herewith lasted about half an hour. How we tried to make up for the superficiality of these cursory initial associations will appear later.

[Men or children:] The archaic sexual impulses; the doves representing the higher impulses.

[Sphinx:] One of the oldest riddles of mankind. The monster at Delphi that devoured the people. Did not Oedipus go to it? I was reading about it all day today. How many determinants a dream has! What is the answer to the riddle of the Sphinx?* Man; *he* is the sphinx-problem. Mouth makes me think of kiss—*lips-speaking*. "This kiss for the whole world." This in all likelihood is the significance of the mouth; it is a symbol for human fellowship. The solution for humanity's problems is to be found in good fellowship. The *doves* fly so high—very clearly this means the moral and religious impulses. *Pyramid* is a symbol for the archaic, but it is also the monument a king had built to perpetuate his name. (*Addendum a few days later*: An American wanted to have a pyramid built for himself which was to be three times as large as the pyramid of Cheops, but a scientist advised him to build, instead, the biggest astronomical observatory in the world as something more modern and sure to bring him great renown.) What a mass of slavish suffering the pyramids represent! The upward rush of the men signifies that the wild instincts have their way, even though it means misfortune to humanity. This is not the way to attain the highest ethical and religious ideals; these are ever eluding him. The beautiful, sedate flight of the doves reminds me of the contrast to the wild haste with which the men rush upwards. *The circles* remind me of the problem of eternity. The

* In Egyptian the word "sphinx" is masculine, in Greek feminine.—O. P.

doves assemble in the mouth of the sphinx. The men stand by helplessly. The archaic instincts endeavor to break through without having any regard for men's rights. Through it all man stands there alone while the ideal aspects fly from him more and more. From a distance he admires the magnificence inherent in them but they fly from him and show him the great problem whose only solution is to be found in service. This, frankly, is a rather phantastic interpretation but wholly spontaneous.

[The canal from the mouth of the sphinx:] Through the anal orifice. I was reading about anal erotism tonight. The sphinx lays an egg which transforms itself into the phoenix bird; the phoenix destroys itself by fire when it has grown old and out of the ashes its successor appears. What does this symbolize? Eternity.—The doves go through the passage that leads to the egg, to rejuvenation, to the symbol of eternity. The doves must go through the filthy canal. A scientist is said to have penetrated the interior of the sphinx and to have discovered three or four chambers therein. But that was only an April fool joke. What does this April fool joke mean to me? The inutility of all speculation about eternity. Everything ideal has a root in the archaic. May not this be the meaning of the birds going through the anal orifice?

Toward the end there was some confusion in which it was impossible to discern clearly what the men and the birds were doing. The great and the small are varying forms differentiated from a common something. Your fine addition to Freud's analysis of Leonardo's "The Holy Anna." With great enthusiasm I called a colleague's attention today to the vulture which you discovered in the Madonna's shawl. Here again we see the archaic—the love for one's mother—highly sublimated. This is the counterpart to the doves which pass through the anus. The doves are doing something with their tails: a fusion of the Archaic and the Perfected is more completely accomplished. 'Tail' has distinct characteristics of the Archaic, just as birds represent the Ideal.

The first part of my fantasy shows the contrast between the Archaic and the Moral-Religious; the second, the relationship between the two. The Archaic penetrates to the highest summit, and the ideal leads back to the Archaic. The most ecstatic love returns to the corporeal; so that the utmost refinements of the loftiest feelings represents (*sic*) the Archaic.

[More about April fool joke:] A comic paper contained an excellent joke: a scientist had very thoroughly investigated the preparation of the egg inside the hen's body and is now manufacturing them very cheaply. He put ordinary eggs on exhibition and posted a placard announcing that they would be on sale the following days and that orders were already being accepted. I recall another joke: A boy placed on sale a cheap powder which he said possessed the virtue of making all fish bite. Each purchaser was given a slip of paper which read: "My dear Sir, this is a joke; you are number 168 (or some other high figure)—

a fact which may console you." April fool jokes are always rather dangerous; by means of them one may reduce the most serious things to nothing.

(A few days later: It occurred to me subsequently that the men on the pyramid were bathed in sunshine; at the pyramid's base they looked coarse, above they had a Hellenic beauty.)

We are now confronted with the task of submitting to criticism our subject's auto-analysis. One who analyses the emanations of his own unconscious is in the position of a person judging his own case. We, however, have the advantage in having before us the phantasy and the associated ideas connected with it, and we shall try to make the best of this advantage.

We have no grounds to object to comparing the naked men with the crude instincts and the doves with the religious and ethical impulses. All the associations point that way and so did the dream problem which contained a query regarding the location of these instincts. Naturally, the dreamer is familiar with the dove as the symbol for the Holy Ghost (cf. the baptism of Jesus). One might perhaps ask what is meant by the "archaic," and point out that in this dream-symbolism it corresponds with what is originally designated as "sexuality" (in the narrow sense). The closing scene in particular points to that. But when the theme was first propounded to him the dreamer did not think solely of that but of the raw human which had not yet been touched by the ennobling influence of culture. The behavior of the men shows that in that particular sphere of mental activity sexuality plays a prominent rôle.

The pursuit of the doves is not explained in a manner altogether satisfactory to me. We were told it signifies a brutal and regardless fulfillment on the part of the raw instincts which cannot attain the highest ideals and results in an ideal-less isolation. But in this interpretation some important dream elements have been too little considered: thus the pursuit of the doves (ideals), the ascent of the pyramid, points to another aim than merely having one's way,—which is assumed to be the ego's object. We recall that the theme which had been assigned referred to the lower and the higher instincts of mankind, but it also spoke of their position in the Unconscious [*Unc.*]...Naturally, the dreamer does not for a moment entertain the idea that in the Unconscious the primitive pursues the ethical-religious. Apparently it is the second part of the dream (which leads into the interior of the Sphinx and of the pyramid) that speaks of the Unconscious [*Unc.*]. Therefore the scene enacted on the ground and on the pyramid can refer only to conscious processes. Its meaning is therefore about as follows: *the Primitive and Crude in man attempts to secure the Ethical-Religious by direct attack and by means of conscious striving but does not attain its goal.* (The doves fly away.) *The only thing he attains is human greatness which is paid for by the sufferings of others* [the slaves who built the pyramids] *and a certain esthetical glorification of the sexual, such as Hellenic culture achieved* (illumined by the sun, Hellenic beauty). *He stands in a relationship*

*of wonder towards the Ideal* (ethical-religious) *and in helpless longing for it without being able to reach it.*

This interpretation also harmonizes with the other associations to the first part of the dream: the pyramid is the symbol for the archaic, but also for human greatness which erects its memorials with the help of slaves' sufferings. The dreamer identifies the ancient with the primitive in human nature. The pyramid itself is an expression of that striving which attains greatness through the use of the utmost brutality; it is the embodied pursuit of the raw, crude man after the higher aspirations which he has not attained. The dream-image of the pyramid includes within itself the idea of a hunt. The subsequent association that an observatory is more suitable for modern man than the construction of a pyramid fits in with this conception.

From the psychological standpoint we cannot but assent to the dream thoughts that are thus expressed symbolically. We know that the highest moral and ethical strivings do not attain their goal if the unconscious does not co-operate. Only with the pouring forth of strong emotional energies from below the threshold of consciousness can ethical-religious ideals become active determinants in life. St. Paul (*Romans* 9:16) expresses the same idea in the words: "So then it is not of him that willeth, nor of him that runneth, but of God that sheweth mercy."

It occurs to our dreamer that his life has become fallow because of an excess of intellectualization. He has achieved unusual success in scientific pursuits but the emotional impoverishment has deprived life of its value. This loss, which constitutes the tragedy of his past life, is quite clearly expressed by means of the image of the unsuccessful pursuit of the doves. The subject of our experiment yearns after ideal values but cannot find them.

The interpretation of the second half of the dream is more difficult. The fleeing doves enter the mouth of the sphinx of Gizeh, which symbolizes the riddle of man. If we have understood the matter aright, the occurrences about and above the pyramid represent the descent into the unconscious [*Unc.*] What follows gives us data concerning the mental processes beyond the threshold of consciousness and their significance for morality and religion.

And what is the meaning of the sphinx? In the first place, it is one of the oldest riddles of humanity, and, in the second place, it is a riddle which has for its subject man himself. The sphinx devoured all those who did not solve its riddle. The unconscious, which is the dreamer's present theme, has also swallowed up its many victims. Our dreamer, too, is in danger of becoming introverted, i.e., swallowed up by the unconscious [*Unc.*]. Oedipus, who solved the riddle of the sphinx, by his understanding of human nature, escaped death. Even so the dreamer hopes to escape destruction through solving the problem of humanity, that is, the problem of his own nature. The mouth of the sphinx is a reminder of kissing and human fellowship. Our day-dreamer sees in this fellowship a solution for this problem. But he is not altogether satisfied

with this solution: the recollection of the April fool joke about a scientist who was said to have had chambers in the sphinx, is meant to make ridiculous one who would pretend to know all about the unconscious [*Unc.*] as if he had been a dweller therein. The other association to April fool joke, viz.: that a scientist claimed to have discovered how eggs are formed and to be able to make them, is also intended to make fun of any one who would claim to have solved a similarly unknown process going on within a living being. A thought related to the underlying idea of the first dream is here repeated: merely conscious thinking is not the path that leads to the attainment of the high Ideal. The rationalistic faculty, so proud of its clearness and certainty, plays a ridiculously unimportant rôle in our highest as well as in our lowest interests. The recollection of the dishonest boy even indicates that one who pretends to possess secret recipes is guilty of imposition. The subject's remark that one who is guilty of April fool jokes yield a dangerous weapon with which the noblest ideals may be degraded, therefore really signifies: one who pretends to have mastered thoroughly the immense sphere of the unconscious is a swindler and degrades our highest spiritual possessions; one who accepts this rationalism has been cheated. In fact, these convictions the dreamer actually holds in his ordinary life, suffering as he does from an excess of intellectualism and emotional repression.

We were also told that a canal leads from the mouth of the sphinx to the anal orifice and to the top of the pyramid. Anal opening suggests anal eroticism. Then the fact is emphasized that the doves must pass through the canal. The religious and the ethical must pass through the primitive (also called "the archaic") before it can reach the top of the pyramid. Here we must recall the theme assigned to the phantasy, viz.: "Are the moral and religious impulses as deeply lodged in the unconscious as the archaic, or are the latter more deeply located?" Deep under the pyramid, even lower than the sphinx's mouth, which is represented as being even lower than the pyramid, we now find the anal opening, symbolising anal erotism. And the ethical-religious must pass through it! In what sense are we to take this? Let us proceed:

To "anal orifice" our subject associates the egg of the Phoenix which destroys itself in fire in order to rejuvenate itself and at the same time attain eternity. The doves must undergo a similar rejuvenation. Admired but unattainable, they at first circled in the light of consciousness, far above man. Now, in the realm of the unconscious, they must pass through the lowermost stratum of the instincts, anal erotism, ere they can be rejuvenated. From a psychological viewpoint this is extremely well expressed: all moral and religious experiences take a passing through primitive instincts for granted. But this by no means signifies that they are reducible to mere organic sensations, as would be predicated by that widely current theory which attributes all feelings to kinesthetic, vasomotor or other purely organic sensations, or to that false idea—for which there is no warrant in Freud's writings—that sublimation is but a heightening of sexuality without the commingling and addition of other functions and contents.

This part of the dream indicates only that the ethical and religious ideals must have passed through the phase of primordial erotism, but not necessarily that all their elements are derived from this source. (Vid. Freud, "Die Verdrängung," *Intern. Zeitschr, f. Aerztl. Psychoanalyse,* vol III, p. 132; "Das Interesse in der Psychoanalyse," *Scientia,* vol. XIV, 1913, p. 383.)

After this process, comparable to a rebirth, the ethical-religious is rejuvenated and, as it were, partakes of eternity. Now the doves ascend through the canal in the apex of the pyramid. From within they easily approach those heights above which they had unattainably hovered; they approach the light of consciousness.

One might now expect a scene in which the doves alight upon the heads of men who strive for ethical and religious values. Instead of this we are told of a sexual scene in which the doves play a rôle. The scene is one of confusion in which it is not clear exactly what the men and the birds are really doing. At any rate the men are doing something sexual and the doves are doing something with their tails. The doves recall the vulture smuggled into Leonardo da Vinci's painting of "the Holy Anna." *

In that painting the archaic—the vulture, expressive of the primitive attachment to one's mother—is magnificently turned into a powerful artistic achievement; the primitive instinct underwent a tremendous sublimation. The vulture striking the child's mouth with its tail seems to portray something sexual. This scene, (Cf. Freud's "Leonardo da Vinci," p. 22) though it had never actually occurred, acquired, according to Freud's well-known view, the sense of an immense spiritual fertilization. The incident, therefore, portrays the fusion of the primitive sexual with the highest religious-ethical ideal. The latter includes within itself the primary sexuality (movement of the tail) and the archaic (eagle) is elevated.

The dreamer is therefore quite right when he says: "This (the sublimation of the primordial) is the counterpart to the doves passing through the anal opening; the fusion of the archaic and the perfected is carried out more completely." Whereas formerly the men sought to reach the doves in vain, they are now united with them: the primordial is elevated to living, actual sublimations and the Ideal includes in itself the instinctive promptings. Intellectualism, powerless to attain the ideal, is thereby overcome, as well as asceticism, which leads only to the path of a transcendant world of imagery. Our subject has thus given expression to protestant ethics.

We may now interpret the dream, with the loss that the interpretation of any symbol always entails, but with some gain in clearness, somewhat as follows:

*Primitive man cannot participate in the religious and ethical values by means only of conscious thought processes for those values hover too high above him and escape him. This ideal possession is rather brought about so that a*

* (Cf. my essay, "Kryptolalie, Kryptographie und unbewussstes Vexierbild bei Normalen," *Jahrb, f. Psychoan. u. Psychopathol. Forschungen,* Vol. V, p. 148.)

*something occurs in the unconscious, that great and dangerous human riddle (sphinx) which mere intellectualism is unable to fathom. The ideals (for which I yearn) issue from the mouth of human fellowship (the mouth of the sphinx) but then these motives must pass non-rationally and without any addition of consciousness, through the lowermost levels of instinctive existence, and thus experience a rebirth (the egg of the Phoenix) Then the ethical-religious motives break forth into consciousness with renewed strength, and help bring about that lofty state (apex of the pyramid) in which man feels those ideals as part of his own experience, and as part of his treasured possessions—a condition in which the ideal and the instinctive are commingled—the Ideal including in itself the activities of our primary instincts, and our sexual activities interpreted ideally, even though we are still in the dark as to the exact nature of this higher synthesis of the noblest and the meanest in man.*

We note also that the question whether the archaic instincts occupy as low a level in the unconscious as the nobler ideals or a lower one, was answered by the day-dreamer: The canal extends downward from the mouth of the sphinx to the anus and from there, still through the non-conscious, subterranean, to the top of the pyramid. In other words, the primitive, which unfortunately is so often confounded with the archaic, lies deeper.

The dreamer was not surprised at these findings. Naturally, his phantasy expresses only what he had previously surmised, even though he had not clearly thought it out. The dream came to him as soon as he had posited the theme to himself. Even now we must emphasize this: the dreamer tells us nothing about the solution of the problem which he could not have told us on careful reflection. Clearness is all that his explanation lacked, before as well as after his allegory. Among his associations appears the somewhat obscure statement. "The extremest raptures of love revert back to the corporeal, so that the very utmost refinement of our highest emotions is still only the archaic." The process suggested here coincides exactly with that which led to Kekule's discovery of the Benzol series. (Cf. Robitsek, *Imago*, 1: 83-90.) Had not the dreamer been taught by me to recognize that the co-operation of our primary functions is essential to the successful attainment of a real and strong ideal world, we would not have had his admirably characteristic and poetical solution of the abstract psychologic problem.

But if now we try to estimate critically the value of this symbolic presentation of concepts, we must preface our observation with some general conclusions regarding *the nature and activity of the fore- and the un-conscious.*

The mental manifestations with which psychanalysis is ordinarily concerned are the natural products of repression. The factors necessary for their production are: 1. a strong craving to which the individual attaches great value; 2. external or internal inhibitions which make it impossible for the individual freely, consciously and non-symbolically to gratify that craving and make even the contemplation of the idea painful or impossible; 3. an inability to renounce the orig-

inal instinctive prompting or to transmute the desire into some higher, undisguised striving.

Let us compare these conditions with those surrounding our two experiments. The dream problem I assigned did not involve a striving of great personal import and there were no external obstacles to the theoretical representation of our cherished purpose. On the other hand, both our subjects wished to dream, and the activity of the higher, critical brain centers was in abeyance during the hypnosis of one subject and the somnolence of the other. The product of their thought processes, unlike what we see in hysterical wish-fulfilments, is in no way unpleasant, but, on the contrary, crowned with logical pleasure-values. So far as carrying out the theme propounded for the dream there was no such determinant at work as the failure of a wish to be objectively fulfilled. Repression, in the ordinary sense of the word, did not enter into our experiments. But while there was no repression there was a lowering of the thought processes as a result of the conditions of the experiment. We may consider the avoidance of unpleasantness in the situation only in so far as a replacement of logical thinking by symptomatic day-dreaming implies a certain economy of effort, since logical activity involves tension, whereas phantasying proceeds automatically and without effort. But of course the slight psychic tension present in clear thinking without the hypnotic or hypnoidal states does not necessarily conduce to repression.

We see, then, that the second of the conditions leading to symbolic expression, viz.: interference with clear thinking, is present in our experiment but not because strongly affective antagonistic elements in the mind clash or are in the way and cause repression, but because the lowering of the level of the mental processes in the hypnoid state permits only symbolic expression. That implies that the third condition for the ordinary, natural functioning of symbolic expression is fulfilled: the will power cannot express itself directly and frankly.

In my other hypnotic experiments I provided all the conditions for normal repression by suggesting a problem whose undisguised visualization would have been extremely painful. I proposed a theoretical and apparently personally indifferent thought process. And now we become cognizant of a phenomenon which we encounter every time we attempt to exclude conscious thinking: the unconscious takes advantage of the opportunity to give expression to extremely personal matters. Here, too, the suspension of strictly theoretical thinking opens the door for the unconscious, enabling it to come to light in disguise. Our two subjects, both of whom are suffering from a feeling of emotional impoverishment, brought this very subject to the surface—*made it, in fact, the center of the product of their phantasy.* They solved a general problem by treating it as if it were a matter that concerned themselves personally. A dreamer never concerns himself with general problems as such; he transforms them into personal issues. His principle is: "mea res agitur" [this concerns me,] —he is always egocentric.

But with this there enter into our experimental phantasies those conditions for repression which were absent when we thought of the theoretical dream-problem and its solution. In the hypnotic and hypnoidal phantasies a powerful craving of great personal significance to the subject expresses itself. But it cannot find expression undisguised, as that would evoke unpleasant thoughts,—such, e.g., as those involved in the ugly content of the black mass in the first dream, or in the anal scene in the second. Let the reader consider, too, how painful the renunciation of rationalism would be for our subjects, both of whom had hitherto been confirmed intellectualists.

If we ignored the problem of the dream and considered the phantasies merely as phantastic elaborations of the subject's predispositions, we could hardly expect a different result. This forces us to the conclusion that in a dream invoked by hypnotic suggestion the dreamer is wholly autonomous,—exactly as a post-hypnotic subject who feels himself a completely free agent. In both the dreams analysed by us in the interests of a theoretical problem, thinking in accordance with the pleasure principle and thinking in accordance with the reality principle became linked, and linked in such a manner that pleasure-thinking gave expression to desires dictated by reality-thinking. This is the obverse of the process we call *rationalisation,* and which consists in assigning a conscious motive to a thought or act dictated by the unconscious and its desires. In the cases now before us attempts were made to find unconscious mental solutions for conscious motives. I call this process *symbolization* or, more correctly, inasmuch as there are also intentional disguises of this sort, *spontaneous symbolization.* One who undertakes to study this phenomenon scientifically will soon find that it is as frequent and as important as rationalization.

In conclusion we again raise the question which we made the basis of the phantasies and which remain unanswered by them, unless we look upon the non-conscious as a divine oracle, although we know only too well that the unconscious dances attendance on consciousness and obeys its slightest hints. Does the unconscious too contain ethical and religious thoughts? The question is clumsily formulated, seeing that we have not made the concept of the unconscious clear. If it is to mean the non-conscious and to include the "fore-conscious," then the question must obviously be answered in the affirmative, for the latter not only contains within itself such religious-ethical contents but very evidently creates such contents. But if we take "the unconscious" in Freud's sense, which is only proper in a psychoanalytic study, (for surely the founder of a new scientific movement is the one to determine its terminology)—if we conceive the unconscious [*Unc.*] as the totality of deeply repressed matters, i.e., as that psychic region in which these play a rôle and are elaborated, then Ideals and Ideal energies are out of the question. They belong to the topmost portion, not to the tap-roots of our mental life.

(*Translated by Dr. J. S. Van Teslaar, Brookline, Mass.*)

# The Critical Age In a Woman's Life

*By* WILHELM STEKEL, M.D., *Vienna.*

Many of the older observers had been struck by the fact that the climacterium is a critical period in women's lives. The tendency was to attribute these crises to somatic influences. Hysterical attacks, melancholic depression, moodiness, characterologic changes, etc., were "explained" as manifestations of "the change." Even before the discovery of the numerous internal secretions, the endocrines, these phenomena were attributed to organic changes, notwithstanding the striking fact that often enough these critical manifestations appeared even four to ten years before the actual occurrence of the climacterium and often disappeared suddenly after the climacterium. In such cases it was customary to speak of "prolonged changes"; she was "approaching the changes," the doctors said, although the changes might be six to ten years off. The changes became a kind of myth, like the teething of infants. (We all know how the laiety attribute all the ills of childhood to "teething.")

We should certainly be underestimating the significance of the internal secretions if we asserted that they played only a secondary rôle in these phenomena. Purely organic cases unquestionably do occur. A number of incipient diseases of the hypophysis, the thyroid, and other diseases of the internal secretions, had been declared to be "nervous" disturbances—when, in reality, they were more or less serious organic maladies. But it seems to me that in the matter of the climacterium most physicians have overlooked the psychic factor, or, at least, underestimated it. (It is to the credit of a novelist, Mrs. Karin Michaelis, the author of *The Critical Age in a Woman's Life,* that the psychological aspect of this matter is again the centre of interest.)

The critical period is related to the theme of sexual anesthesia inasmuch as in a certain period of her life a woman's attitude towards sex undergoes certain changes which at first manifest themselves as neuroses. Now and then it happens that a woman's previous attitude towards sex becomes the opposite of what it had been. Frigid women begin to experience libido, and passionate women suddenly become frigid.

Such phenomena cannot be understood unless one studies the female soul and knows that almost all women are dominated by a secret fear: *the fear of old age!* This fear occurs even in girls and is associated with the fear of becoming an old maid. It drives girls into unhappy marriages in which, often enough, they are anesthetic.

In many women this fear of old age is manifested as an obsessive idea. For hours they sit or stand in front of the mirror, hunting out the evidences of advancing age: wrinkles, gray hairs, etc. They then begin a desperate warfare against growing old. They resort to beautifiers, they powder, paint, dress strikingly, imitate young girls, etc., in the attempt to conceal the signs of age.

One must know women's souls to be able to comprehend the significance of this conflict and all its tragedy. Every woman wants to please. In other words, she must feel that she is desirable and also desired. Many women are content with this. They remain faithful and do not swerve from the path of virtue so long as they know that the opportunity to do so is their's. It is wrong to charge coquettish women with being frivolous. They are only anxious to find favor. Often enough they are in love with themselves and they burn with the desire to have their valuation of themselves confirmed by others. It is a matter of common knowledge that coquettish women are not easily won. They woo the male's approval because they want to have the feeling that some one desires them. They woo with their eyes but their bodies remain chaste. They are content with "possibilities." Coquettish women are happy only if many possibilities are open to them. They content themselves with the "reality coefficient" found in the flirtation. But very often they fly from the completed reality because they are averse to testing their ability to bind a man permanently or because they are satisfied with a victorious vanguard action and so escape defeat in a decisive final conflict.

No woman is free from coquettishness. To some extent a cocotte slumbers in the soul of even the best woman and betrays itself now and then in some masked way, sometimes in the unwillingness to charm and in dispensing with the easy victories of coquettry. These women compensate themselves in fantasies for the gray soberness of their existence. They live in the world of the romances they read, identify themselves with the heroines and live their lives, or they devise their own romances. Many plunge with renewed zeal into their household duties, into the conflict with dust and dirt, into the worries of domestic economy, and find refuge in their children in whom they seek to instil their own childhood's hopes so that they may live them over once more.

Every woman really longs for experiences. The more placid and unruffled their existence the more tempestuous is the inner voice that clamors for storms and great passions. If marriage fulfills a woman's sexual desires then these yearnings recede and lead an independent existence in the wildness of the dream world. For women too are subject to the law of change, the craving for new stimuli, the hunger for variety. Love alone is capable of satisfying this hunger. For a lover is also an artist in love. He manifests inventiveness in the abundance of his tendernesses, he changes himself and his caresses, and though he is ever the same he is ever different. Woe, when the caresses of a loving couple become stereotyped! when their pet names, their little habits, and their caresses undergo no alteration or augmentation! Dissatisfaction leads to irritability, irritability to disputes, and finally even quarrels are a welcome relief as a change

from dull monotony, especially if after such altercations there is a reconciliation with a return to love. All persons, especially women, are *affect-hungry*. They thirst for affects to quench this hunger. To love means to satiate oneself with affects.

We may describe this trait in women (their affect hunger) as the *longing for romance*. Deep within her every woman rebels against the humdrum of every day life and the degradation of love to the commonplace. She yearns for the unusual, the extraordinary, the new, the strange (-neophilia). Ibsen has given us an excellent description of this yearning in his "Lady of the Sea." The misunderstood woman seeks the firebrand of passions in the place of the cool warmth of domestic caresses.

Nay, more! Every woman unconsciously realizes her capabilities in love. In the embraces of a lover women who have been "cold" for years suddenly find themselves possessed of unsuspected talents in ars amandi. They are transformed into amatory artists. But, oh, how many women die without having lived up to their capabilities or having developed them! And yet such knowledge must be immanent in these women. (Among these powers are included suction and contractions in the vaginal musculature which may pass over into the rectal musculature; contractions of the abdominal muscles may depress the uterus and the vaginal mucosa. The skin becomes softer and more elastic. The whole body eliminates sexual substances. Even the kisses taste different.) A woman's realization that what she experiences is not "all," is not the "right thing," and that there is another, a warmer, a more stormy, a more deadly love, a love that can rob one of one's senses, results in all sorts of neurotic manifestations.

All women live in the quiet hope and expectancy of the romance and of the great experience. But they are growing old. Reality intrudes into their dreams. They must say to themselves: "Your time will soon be over! The romance will not come. Your experiences are over."

With all their power they fight against this growing old. Apprehensively they count the years and study themselves in the mirror. In the meantime the maturing daughter or son hastens the advent of a crisis. For a time the children are artificially kept young. Then this won't go any longer. The mothers are now obsessed by one idea: the children will soon begin to live. The son is watched jealously; the daughter is looked upon as a rival and restrained as far as possible. ("She has time! I didn't begin until I was much older!") The daughter's first successes are followed by all sorts of melancholic thoughts. Not infrequently downright jealousy of the children's love plays a rôle.

Now comes the crisis. The women look back on their lives and put to themselves the woeful question, indicative of the beginning of the end: "What am I living for?"

Now she is ripe for her romance. Two centuries ago the French discovered the woman of forty and exploited her in their literature. But the woman of forty is not a specifically French phenomenon. She belongs everywhere. She

is confronted with a difficult problem: "Now you may still live. How long? How long yet will you please men and be able to fascinate them? You can make use of this time!"

In utter abandon she throws herself into the new romance or—she becomes neurotic. Attacks of depression of varying degrees of intensity manifest themselves; she begins to accuse her husband of jealousy and complains of not being understood. Then she begins an endless series of pilgrimages to various health resorts or sanitaria. Meanwhile she may ape the fashions of her younger sisters or anticipate age out of fear of the terrors of age, and by emphasizing her age in her clothing, speech, bearing, etc., she gains a victory over dread age which she bears more challengingly than resignedly, thus cunningly compelling her environment to soothe her with complimentary assurances that she is still a young woman.

The crisis may be only very mildly manifested but if the conflict between instinct and duty, between impulse and morals, can be decided in favor of virtue only by an intensification of the sense of guiltiness, then a serious melancholic condition may develop. Often the romance is ushered in with wishes for the death of husband and children. ("Before you can experience anything you must be free.") These wishes manifest themselves as excessive solicitude about the husband and the children and as a hypochondriacal consciousness of guilt (Talion), fears of being afflicted with a mortal malady or a serious mental disease.

In this condition a woman's sexual behavior may undergo a serious change. Women who were formerly excessively modest become passionate and demand passionate caresses and embraces, and even solicit and practice paraphilic activities such as they had shunned or abhorred before. But the opposite may also occur: they cease to obtain sexual gratification from their husbands, become anesthetic, and may even return to long discontinued onanistic activities.

Particularly striking is a stressing of the homosexual impulse. We must not attribute this to endocrine influences. All the unfulfilled longings crave for fulfilment. This is also true of the repressed homosexual component. The homosexual impulse is often, consciously or unconsciously, directed upon the daughter. She is envied and in her fantasy the mother experiences what the daughter is approaching. Jealousy of the daughter may result in the absurdest suspicions. The husband is accused of "loving" his daughter and even of having been guilty of improper conduct with her. Such accusations mean, of course: "Were I a man I could not resist such youthful charms."

Suddenly a change in her tastes and in her being takes place. The household duties are neglected. The woman becomes mentally young; she takes an interest in social activities and in art; begins again to play the piano, attends lectures, learns to sing or to recite, even to play a new instrument, affiliates herself with new movements, seeks interesting acquaintances, fears to grow stale, reproaches the husband with being unconcerned about her psychic life and in starving her spiritually. She dresses peculiarly, bobs her hair, speaks affectedly, etc. The treasured old letters are brought out of their hiding places and all the former

wooers are passed in review, and the family is told over and over again how many "chances" mother had. Even the belated opportunities occurring since her marriage are looked at in a new light. The women regret their former virtue and renunciation, they grow coquettish, emphasize the rights of women, and become freer and more outspoken in sexual matters. Marital infidelity, during which the sexual ecstasy attains hitherto unknown heights, becomes easy. Not infrequently the romance ends with suicide or in a drama of love, assaults, anonymous letters, tragi-comic attempts at suicide, or great dramatic scenes. (Pathos and romance!)

But the measures of self-defence may also be intensified. If the instinct threatens to break the conventional bounds disgust for the sexual may be heightened, fear and shame are intensified, and piety must shelter frail virtue. This refuge in piety is a frequent occurrence at "the dangerous age." These women are easily converted to other religions, especially if a handsome pastor or confessor fuses piety and eroticism into a unity. They discover their sinful nature, become charitable, interest themselves in the poor and in fallen girls, seek out ennobling sermons, find temporary rest and salvation in prayer and in the dark cool recesses of churches.

As illustrating the foregoing comments I shall now report two cases from among many.

### Case I.

Mrs. B. Z., aet. 46, happily married (24 years); 2 daughters, aged 19 and 16, respectively; one son, aged 14. Children talented and well educated. Married for love, always satisfied with her husband; not sensual but no difficulty about orgasmus in coitu. Flirted a little now and then, but was never involved in an "affair."

At 40 she began to complain of not being understood and amazed her husband with the change in her temper. Being a very busy man, he was content to live according to Luther's rule, but this did not satisfy her. She accused him of having grown cold to her and of aging too rapidly. She became interested in sports, especially mountain touring and skiing; the more dangerous the excursion the greater her pleasure. In these excursions she was accompanied by her husband's nephew, some ten years her junior. The inevitable happened; her love was a madness rather than a passion. She had to see him or converse with him (over the telephone) several times a day; she got him a position in her husband's business; she looked after him as if she were a combination of mother and lover to him, neglected her children and imperilled her hitherto spotless reputation. The crisis came when her daughter informed her that this man was in love with her and wanted to marry her. He then confessed to her that this was the truth and that he could not live without her daughter, the youthful replica of the mother, and that he wanted her as his sweetheart and her daughter as his wife.

She raved and raged and threatened to commit suicide, and even made a half-hearted attempt at ending her life, but finally accepted his terms and approved of the engagement. Her lover had made it clear to her that that was the only way to silence the gossipers. With terror she soon

realized that her lover was growing cold toward her and pari passu warmer toward the daughter. She suffered untold agonies. A few days before the daughter's wedding she again attempted suicide, and this brought her to me for treatment. I had to advise her to break with the young man and I was of the opinion that if she did this her daughter would break the engagement for I was quite certain that there was a strong homosexual bond between mother and daughter. (The man was the medium through which they possessed each other.) The mother did as I advised; the daughter went to Holland; the man's passion for the girl grew cold. The girl soon found consolation in another man, got married and saved herself from her mother's dangerous proximity.

The woman grew calm, domestic, again devoted herself to her children and began to play the rôle of the old woman who is beyond love and passion. Her love for her husband returned with increased intensity. She reproached herself with having neglected the best of husbands for a "rascal." As if to complete the picture she became pious and took a trip to Mariazell—to which she attributes her complete cure.

The case we shall now cite is somewhat more complicated and offers us a large number of neurotic symptoms to test our psychanalytic skill.

### Case II.

Mrs. H., aet. 42; neurotic family history. Her mother suffered from severe hysterical attacks, an uncle died insane, and her sister suffers from a compulsion neurosis. Even in her childhood she had complicated neurotic symptoms. In her seventh year she feared she was going to become blind and deaf. (She had seen and heard something forbidden!) She suffered also from other complicated compulsive ideas. If she saw a lame person she feared she'd become lame, and so forth. Erotic tendencies manifested themselves early; she used to embrace her playmates so hard as if she would choke them. About the age of puberty she was troubled with thoughts of having done others wrong. At 16 she fell in love with an actor because one of her girl friends was crazy about him. But she was very pious and condemned these impulses as wicked. She confessed conscientiously and even entertained the idea of taking the veil. In this piety she was encouraged by a governess who loved her passionately. A woman's neck always attracts and excites her. About the age of puberty she practiced onanism for a while but always against her will and only when she was in a state of apprehension. The fear of being late anywhere or of not getting done with something always ended with pain and a dragging sensation in the genitals and an orgasm. This fear of "not getting there" had its origin in an unconscious love for her brother, five years her senior, of whom she was passionately fond. She had an intensely passionate desire to *converse* with her brother; he could get her to do whatever he pleased.

At 21 she fell in love with a young man but her brother said something derogatory of him and this sufficed to stifle her love. After this she was very unhappy and became nervous. By chance things so fell out that she and her brother made a trip to Norway together. They thought this would cure her. The journey was a fearful torture to her. She could not rid herself of the compulsive idea that she might do something of a forbidden nature with her brother. Unfortunately the governess had told her the story of an assault in a neighboring village. This story stuck in her mind and she feared (and evidently also wished) that in an insane fit her

brother might assault her. In his presence she was always excited. She suffered from peculiar cramplike pains in her abdomen and from the aforementioned dragging sensation in her limbs, ostensibly only pains without an orgasm (masked onanism with suppression of the orgasm). She became sleepless and began to lose in weight. Very soon she began to have the same fears about other men. For a few weeks she lived with her 60 year old uncle. It occurred to her: "He too is a man!" With that her peace of mind was gone. By chance her menses stayed away for six weeks. She began to worry about the possibility of being pregnant and then came the frightful thought that a dog might have impregnated her. Her condition became unbearable. She prayed fervently that her brother might marry. It happened that this wish was quickly fulfilled. Then she began to be afflicted with jealousy and wished for her sister-in-law's death. She wished to be married at once (a revenge motive!). An intelligent military officer began to woo her and she accepted him the more readily that her brother pleaded for him. After the engagement she began to doubt whether she would be happy with her fiance and wanted to break the engagement. But he allayed her fears and they were married. For a while she was quite happy. She could converse with him freely, looked up to him as a god-man and most important, was satisfied in coitus. The obsession ideas disappeared and she thought herself cured. She had four children and was very happy.

There was but one thing to disquiet her: every now and then she thought of other men. But she confessed these thoughts to her husband and was then relieved for he never took these fantasies seriously.

At forty a sudden change became manifest. She began to rebel against all authority. She could not understand how the State could forbid anything. Now and then she was anesthetic in coitu, began to quarrel with her husband and to find all sorts of childish reasons for reproaching him. After the death of her sister-in-law the thought came to her to live with her brother again. Her married life was unsatisfactory. Everything was too slow, too humdrum, too commonplace. She was consumed with a desire for romance, for an experience. But she was too weak to set the machinery in motion. She became irritable, depressed and discovered that her husband did not understand her. She became attached to a lady friend who now became her ideal, her oracle. Finally she had to be sent to a sanitarium and later was brought to me for treatment. After two months of analysis she was discharged cured. She learned to realize that she had been all the time longing for her romance, that she longed to experience something ere it was too late. She determined to accept reality. Her anesthesia disappeared and she became again a good and sedate mother. She accepted her age, dressed simply and gladly avoided company where she was likely to meet strange men.

A careful study of many such cases has convinced me that the critical period in a woman's life does not always signify the wish for new experiences and new passions. Very often it is the preparation for a spiritual resurrection, a turning to something better and higher. Once again the noble personage attempts to realize his most important task: to make of his life a work of art.

(*Translated by S. A. Tannenbaum.*)

# Analysis of a Case of Hysteria With Facial Paresthesia

By S. A. TANNENBAUM, M. D.,
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There is no question that psa. has suffered greatly from purely extrinsic difficulties, the chief of them being the inability to present to the reader or student all the material, the evidence, on which this new psychology is founded. The main reason for this difficulty is the superabundance of matter elicited in each individual case coming under treatment. Up to date, for example, there has been published the detailed analysis of only a single such case, and that in German, in a publication having a small circulation and not easily accessible to American readers. The only exception to this generalization is furnished by the writings of Dr. Wilhelm Stekel, whose books, about a dozen in number, are full of the most interesting and fascinating condensed clinical reports of cases of all sorts of psychoneuroses treated and cured by him. But unfortunately only very few of his writings have yet been translated into English and consequently American and other readers are apt to get wholly distorted notions of what psychanalysis is and how it accomplishes its results. The following fairly complete, but nonetheless condensed, report of the treatment of a case of "hysteria with facial paresthesia" is intended to show just what sort of things the patients talk about at the different sessions, what the analyst's work is and how a cure is accomplished. Fortunately the treatment of this case did not last long,—in fact, only fifteen sessions of an hour each. Much of the material elicited or poured out was not immediately relevant to the symptom complained of, numbness of the face, but it was all relevant to the patient's mental condition and deserves to be considered carefully. Besides, these apparently immaterial data show us the life of an American family as seen by one of its chief members; they constitute a human document of a kind that no novelist could conceive or picture, and they are therefore of the utmost value to psychologists and sociologists. Again we learn, as in every other case analyzed, that life is not what our neighbors pretend to think it is, or what we think they think it is. Behind every neurotic symptom there lies a romance and a tragedy.

In the following case report, reported chronologically in the sequence of the sessions, the patient's story is printed indented and my comments unindented or in square brackets.

Session 1. The patient, Mrs. A., is 50 years old, married twenty-four years, Protestant, American, husband living, keeping house, has one son (17 years old), had very little schooling, taught in a country school from 17 to 24, parents dead. Family history good. Patient is tall and thin, but has no demonstrable physical ailment; complains of *attacks of numbness in the face, lips and tongue,* and a feeling as if she were choking or as if her neck were being drawn so tight that it made the face swell. After these few introductory remarks we shall let Mrs. A. tell her own story.

> I am ashamed to confess that I have nervous prostration. I was nervous all my life, I presume, but I "came down" last November. Last summer I lost my vacation, because my son was very ill. . . . Though he was at death's door his father went away on his vacation—no, he went away a few days before; I guess it was two weeks before. When my husband left the boy was not very sick, but I thought him selfish to go away then, especially as we had very few friends in the town in which we lived at the time. I had made up my mind that Mr. A. should not lose his vacation on our son's account, though I did not think he needed it more than I, but I wanted to play fair. When I stood at my son's bedside and saw the death pallor on his face I was more lonely than I ever felt in my life, and I realized that something was going wrong in my family. I have felt that for three or four years. It's dreadful to have to confess all this! A few weeks before my husband's departure we had had a scene, not much of a scene. Father and son do not get on well with each other—they're not congenial. My battle is to keep the home sweet and pleasant. That day Mr. A. grabbed his suitcase and rushed out of the house after having said some very unkind words to me—something he seldom does. My son arose from the table angrily and said: "Mother, if reincarnation is true, you must have been a devil in your previous existence," and he wanted to know why I had married his father. I hung my head and said, "Because of his many fine qualities and because I thought him the best man I had ever known." When Mr. A went out he had given me and the boy a little peck of a kiss—he had a guilty conscience. When he was gone George (that's my son) looked after him and said furiously: "I'm going to lick that man some day; I've a notion to kill him." Then he wanted to know if Mr. A. had financial trouble, and I begged him to give his father the benefit of the doubt. That day I realized that something terrible was shadowing our home. I began to droop unconsciously and drank a lot of strong coffee to keep me going. I am accustomed to drinking a lot of tea so as to keep me awake at night to read aloud to my husband—he loves me to do that—he enjoys my reading as a kind of entertainment, and I like to do it. George stays up to listen. I began to pray day and night for light, though I'm not orthodox. . . . My husband used to consult me about his business affairs because he trusted to my intuition. His business used to take him away from home during the week, so that he was at home only week-ends. The times when he was home he was very unhappy and taciturn and seemed to be dodging me by finding all kinds of odd jobs to do in the cellar. I used to fear his homecoming. One day he came home disgruntled and spoke of our marriage and said that sometimes he thinks that our whole d—n marriage was a d—n mistake. I knew he was thinking mighty seriously and my mind was in a chaos, almost on the verge of insanity. I thought of three alternatives: (1) That he was gambling and

lost money; (2) that he had been trying to befriend some woman and that she had become infatuated with him, and (3) that he might possibly care for some woman, but this I ruled out as impossible, for he was too much of a man to do that. He had been indiscreet before, but he had told me all about it and begged me to trust him in the future. He told me thousands of times he loved me and I never thought him impure with another woman except for one fleeting moment last October. At that time I did a very dishonorable thing. I looked in his pocket and found a thick letter from a woman [in another city] who had been a boyhood sweetheart of his. He had called it puppy love and said she was only a friend. The letter showed that she was passionately in love with him and that he was sending her money; she's a widow with children. Mr. A. is great on helping widows. That day I said nothing to him, but I decided to quit, to divorce him, as kindly and as sweetly as possible and to give him his happiness. That evening as I was sorting things to put my house in order I found a love letter, a very ardent love letter, that he had written me before and on which I had written that it was to be buried with me. Reading that letter I was overcome with a tremendous love for him and sent him a love letter. A few days later, Friday, the usual day of his home-coming, I became ill and faint and had to go to bed. I had been thinking of suicide. When he came home he sat on the edge of my bed and I told him of the old love letter I had found and of the rebirth of my love, and I wanted the truth from him. I wanted to know if he had been gambling. Then I asked if in an excess of kindness he had befriended some woman and got himself entangled, but this he denied. Then I asked him if he cared for another woman. He leaned back and said "I don't know." When I repeated the question he only said, "Darling, I don't know," and he added that no man had ever been in such a state of chaos as he had been in the last months; that he didn't think that I loved him and that his realizing that I still loved him changed the whole atmosphere. I refused to be reconciled and insisted on being divorced. It is true I had not cared for him for several months before, but that was because of the change in his conduct. Next day I told him of the letter I had found in his pocket and charged him with having betrayed two women. After that I became very ill, so ill that it was feared I would die. He knelt at my bedside and begged for forgiveness and promised to break off his relationship with the other woman at once and to show me all her letters—which he did. I was confined to my bed for several weeks and kept begging Mr. A. for a divorce, but he insisted that he loved me and finally at my dictation he wrote the other woman a letter telling her he didn't love her and would have nothing to do with her. At the same time I was so sorry for her that I wrote her in a very friendly spirit and sent her some money. When I got out of bed I was so weak I couldn't walk well. My legs didn't work right. I had no desire for food, could not swallow, and slept only under the influence of drugs. After two or three weeks I was sufficiently strong to be taken to New York, where we were remarried "for eternity." And now we lived through a veritable honeymoon. To hasten my recovery I went to my sister in the country for three weeks. A few months later I accidentally discovered Mr. A. with his arms around two of my nieces' waists and again I became very ill, but told him nothing, for I loved one of these girls, Ada.

To make matters worse, he later wrote to me how much he liked Ada and wished she might have been his sister. When he called to take me home I reproached him for his affectionate conduct with the girls and began to doubt his sincerity.

In the past four months I've had spells of numbness of the tongue and throat and the face; the throat feels dreadfully swollen. The last spell was three weeks ago. They last for hours at a time. I consider the real cause for these spells to be my uncertainty as to him, my doubts, our failure to see life from the same point of view. To get rid of this distressing numbness I must have confidence in him. I must get rid of my doubts. I mustn't be jealous and I must recover my faith in humanity and women.

From the preceding account of the patient's symptoms it is obvious that as a result of intensely emotional experiences she has developed a conversion hysteria the chief symptoms of which were intense physical weakness and paresthesia of the face, tongue and throat. The psychanalyst's task in such a case is to discover the *psychic conflicts* underlying the malady and the determinants of the particular symptoms.

To account for the patient's volubility as to her private affairs we must inform the reader that she had read a popular article on psychanalysis and therefore knew what was required of her. The failure of various physicians to cure her by the ordinary methods of treatment had convinced her that her trouble was psychic and that only psa. held out any hopes. She had also tried Christian Science, but had got no help from it.

It is worth while pointing out, too, that her age, 50, offered no obstacles to the treatment. Mrs. A. is a very vivacious and keen woman, endowed with a fine sense of humor, a sentimental idealist, profoundly religious (in the true sense of the word, not a bigoted fanatic, and indifferent to mere ritualism) and what would be generally called a generous and "good" woman.

S. 2. My husband induced me to come here for treatment because he says I am ruled by fear, am jealous and selfish. My life has been ruled by fear; I always feared my father and was a very timid child. My story is a nasty one, but I have been bottled up so long that I am glad to open up now, though it's awfully hard to do so. When I was 5 years old, I recall, my brother (18) took me to school on horseback and played with my person—that made a profound impression on me. I was afraid to tell my mother, lest she should blame me. I had an intense curiosity to see the animals on our farm cohabiting, but my mother had scolded us for our perversity. Another brother used to coax me to handle his person, though I hated to do so, but I never was a tell-tale. A little later two boys tried to do something sexual with me, but another brother interfered. An older brother, who was a pillar of the church, used to get into bed with me and annoy me by pressing his body up against me; I wanted to scream, but was afraid. I never liked him. As an adolescent girl I was full of sexual longings, like all healthy girls. But even then I was shy, timid, and afraid of the dark, and terribly afraid of death. They made me go to bed in the dark.

My parents discouraged my desire for an education and refused me financial aid. Finally my younger brother helped me to get some sort of education and I became a teacher. The boys liked me and I liked them. As a girl I was a plain Jane, clean, red-cheeked, plain and wholesome. Then I fell in love with a very nice boy and went with him for two years or longer. Unfortunately he lost a leg as a result of an accident, and when he came out of the hospital I permitted him certain little sexual liberties. One day he showed me a vile letter that someone had written him about his having to go with me and not with a certain other girl. He implied I had written that horrible stuff and I could never convince him I hadn't. That wrecked my life, for because of it I gave him up. Subsequently, when it was too late, it was proved that the other girl had written the letter, and others like it, because she was jealous of me; she ended up in an insane asylum. About this time, too, we had a tragedy in our family. A younger sister had become pregnant, and had to be shipped out of the community. My lover knew of our trouble and yet he pestered and tortured me about those vile letters. I was in such a dreadful mental state that I decided to have nothing more to do with him. He died shortly after that and at the same time I lost all faith in humanity. I left my home town and got a position as teacher in a country school. Several young men paid me attentions at various times and my faith in mankind gradually returned, but I was afraid of men. Then I paid a long visit to a relative out West and there I met Mr. A. He was very popular with the girls, though he was homely as the devil. I was introduced to him and we began to go out together. His touch used to thrill me, though I thought I was through with thrills. But I was so lonesome and he was so nice and so good to his sick mother that I couldn't resist him and we became engaged, though he is a few years younger than I. I look older than he now, but I aged ten years in the last few months and lost twenty pounds. When Mr. A.'s mother died I permitted myself to be persuaded to do the housekeeping for the family, though it didn't look nice. During this time we talked about marriage, and inasmuch as he wasn't through school yet we decided that if we got married we should live continently. It was easy for me to agree to this because I considered the sexual brutal. The morning after our wedding I had a terrible shock. Mr. A. persuaded me to show him the difference between the two sexes. After that he found it very difficult to live up to his agreement. Coitus was very painful to me, and we tried to prevent conception. A few weeks later I suffered a terrible blow when Mr. A. confessed to me that he was a victim of onanism. Three months after our marriage I became very sick and discovered that I was pregnant. A few weeks later I suffered another terrible shock. I thought I saw Mr. A. practicing sodomy—a subject of which I had some acquaintance because of my knowledge of the Old Testament. Of course, he denied my accusation and still does so—do you think I love my husband? I always tried to minimize and forget his shortcomings as well as to exaggerate his good qualities.

The reader will note that up to this point I have said nothing to the patient by way of interpretation or comment. My only contribution to the preceding account was an occasional question tending to locate the time and place of the various incidents.

S. 3. The object of my coming here is to be convinced that I am very jealous and selfish. Mr. A. reminded me last night that something very unfortunate had happened to everyone who meddles in my life and doesn't give me a square deal. [Behind this very general neurotic belief of a punitive providence watching over the hysteric there is of course the patient's fear (desire) that something dreadful may happen to her husband.] This has proved true in several instances. Mr. A. probably fears that something will happen to him or to Julia—that's the other woman. My husband has talked so much of her and so highly that I have often wished to meet her. She lives in the same place where my father-in-law lived, and consequently Mr. A. met her again two years ago when he went to bury his father. That this thing should have happened to me gives me a terrible feeling of guiltiness and I can't help thinking that my son was right and that in some previous existence I must have played some important part in somebody's life.

But now I want to go back to my first pregnancy, which terminated in a miscarriage, owing to my having been so sick and to my great unhappiness. Coitus continued to be very painful; so much so that we got into the habit of mutual onanism—of course only with the utmost reluctance on my part. Sometimes I rebelled like a tigress, but he usually succeeded by persuading me that it was all right and protesting that I was his wife. He never looked at another woman in those days.

After a year and a half of seeming happiness on the farm we moved to a large city. Then I began to realize that I didn't fill my husband's life, for I noticed that whereas I was attracted by people's faces he was attracted by women's shapes. He even asked my permission to hug a certain girl, "just to see if she would permit it." Of course I objected, but that planted the first seed of suspicion. Shortly after that I had occasion to look for him in the street, and I found him sitting on the dock with the church organist, the girl he had wanted to hug. I really don't doubt my husband, although he says I do. And I must say I don't think he was ever physically untrue to me. He only likes to make love. I'm not jealous, though he says I am. I trust him; it is the women I fear.

While we lived in the city I had to be operated on and at the same time something was done to make coitus less painful, but I exacted a promise from Mr. A. to guard me against pregnancy. We never should have had a child if Mr. A. hadn't deceived me. He has broken every promise he ever made to me and yet I love him. During my pregnancy I was very sick, but even then he took a girl with him on his trip to the World's Fair. Owing to my severe illness, I was kept under the influence of chloral during the latter months of my pregnancy. Labor was extremely difficult. It took two years before I got well, recovered my memory and began to get a glimmering of motherly feeling for my boy. He was a very sickly baby and caused me a great deal of worry and trouble. He has always been a cause for quarrels between me and my husband. I am quite sure Mr. A hates the boy and would do a great deal less for him than for any other woman's child. I, on the contrary, would go through h—l for him.

By this time Mr. A. was prospering in business and was running a little trap on his trips. We often took drives together and were happy. I paid a visit to my mother for about three months, and upon returning home learned that the neighbors were talking about Mr. A.'s having taken

a young woman out for rides week-ends. I discovered, too, that he had been paying the hotel bills for both—he's strong on that. To make matters worse, this girl continued to be one of our party when we two went out riding. I didn't think it fair, but I'm an Airedale wife and I not only submitted—I let her have the front seat with him. I wanted to play fair because he was always kind and thoughtful. About this time he joined the Masons, and I began to smell liquor about him. Mr. A. is an extremist, and he was overdoing his Masonry. He seemed to spend an awful lot of time away from home. Finally I realized that I was only his mistress, an unpaid mistress; that though he wasn't earning much he was having good times while I was raising his boy and doing his housework. I was a drudge. The boy was very deep-willed and obstinate and gave me a lot of trouble. When George was 5 Mr. A. sent me and the boy South, to my sister's, for a rest. As the train pulled out of the station I threw up my hands and prayed: "Oh, God, how I despise him! How glad I am to be away from him!" He kept sending us loving messages in abundance. Then he gave up his job and went to New York, where he did very poorly. We took rooms in one of the suburbs and I had to work very hard to make both ends meet. He didn't like his work and was very unhappy, and I did my best to be his lady, companion and entertainer. He was always very fond of his home. My womanly intuition enabled me to advise him in his affairs, so that he again began to prosper, and again he met a girl and spoke so much of her that I invited her to the house. I'm a sport. [Probably also a masochist!] We invited her to join us on our little Sunday excursions in my husband's flivver, and I let her sit with him. I noticed whenever she sat there she talked a blue streak, but she was speechless when she sat behind with me. After that I accused my husband of being too intimate with this girl, and got him to break the relationship. Then he took to drink. All this time he was very devoted to me. As if I didn't have enough work, I joined the Ladies' Aid and got the hardest job—to look after girls between the ages of 15 and 17 and to teach Bible lessons on Sundays, but the work proved too much for me and Mr. A. got me to give it up, although I liked it. By this time he was taking Sunday rides with another woman, but I put an end to that. He never sacrificed any of his pleasures, not even smoking or drinking, though he had promised me to do so, but he could always get me to give up anything I liked.

Then we moved again and I got an attack of appendicitis, and I had to submit to an operation. In connection with this I suffered a terrible shock. Mr. A. suggested that while my appendix was being removed I should also be sterilized! His selfishness to think of his pleasure when my life was in danger seemed an unpardonable piece of brutality, though I myself didn't want to have any children. It may be that Mr. A. was in the right and I in the wrong as to this. Anyhow, I was very unhappy and sought consolation in a new religion. I must confess I was very happy till last fall [1919]. Then we moved again and the inevitable happened. There was a very nice French girl in his office and he asked me to invite her to the house. As I told you, I am an Airedale—that's a dog that sticks to you no matter how badly you treat him—but I objected to having her at the house when we were having our first dinner together in our new home. That night we indulged in coitus several times—there was no danger of conception now, you know. Mr. A. says I am a very passionate woman—I don't know whether I am, for I never discussed the subject with

anyone—but I hated the thought that I was now my husband's mistress. That's how it seemed to me, but I may be wrong and that's what I want to find out. A few days later I invited the French girl to spend week-ends at our house and go mountain climbing with us; it hurt me to do it but I am obsessed with the idea of giving the other fellow a square deal. [Masochism or Homosexuality?] I'd rather suffer than let the other fellow suffer. Last March I broke off my correspondence with Julia,—wrote her I was not big enough to make the sacrifice and upbraided her for stealing my husband when he was at the point of success. I did this because in one of her letters she said something that implied an unconscious wish for my death.

*Session* 4.—When I was 6 years old I slept with a girl aged 11 and during the night I put her finger on my * * * Shortly after I was 8 I one day took my panties off and let a dog smell my body, just to watch the animal's behavior. I often suffer as I recall that one day I handled the parts of a 2-year old grandchild that I was holding on my lap. And yet I used to think myself a very clean-minded person! It shows how rotten a child can be and yet grow up to be a pretty decent woman. With your help I want to get the key to life and not make a worse mess than I already have. I'll tell you everything. After we moved to Y my husband twice infected me with the crabs; he said he got it innocently and I believed him.

Once, while on a little vacation in the mountains, I found a letter in Mr. A's pocket signed "Henry," but that was the assumed signature of one of his women friends who intended to shield herself under his brother's name; the letter was addressed to "Dear Brother." It was evident he had been sending her money, though that year he had refused to pay my expenses to visit my mother. Then I had it out with him and told him that the neighbors thought him rotten and that they said I had spoiled him and he wasn't fit to live with.

When we lived in C he was often away from home. On one of these occasions he met Miss "Henry" in Chicago "by accident." When I found it out he said he was sending her money but was not writing to her; and that he told her he couldn't write to her because I was jealous. I thought that cruel of him but I believed him; I want to believe people honest and good; it's hard to kill my faith.

At this time I took an interest in his affairs, got him to attend lectures and through my counsels he secured a very lucrative position.. His financial success is due to me; I impressed that on him last fall.

About two years ago George got pertussis and caused me a lot of worry. At the same time my father-in-law got very ill and I insisted on taking him into our home. These two things were too much for me; I got neuralgia of the jaw and also flowed very profusely [menorrhagia]. My husband wasn't sympathetic; he frankly said the house was h— and he hated to come home to it. After seven weeks his father was taken away, a hopeless paralytic, and I was

frantic.. It took me a year to get over the effects of those seven weeks! To help me forget I took up elocution; I aspired to become a public speaker.

Mr. A took his father out West. On that trip he again met Julia—after a separation of 20 years. That day they got their thrills [!]; when he came home he told me of her wretched plight, her many children, her widowhood, her brave fight to make a living, but that she "was still kind and sweet." I became interested and wanted to help her; Mr. A says that my interest started the trouble. Don't you think it was mean of him to put the responsibility on me? All this time I was pretty cheerful; at church and in public I was the cheeriest person in the crowd, even if I went home to cry.

Then came the war and a lot of hard work at home and in social activities, [war work, etc., with which we won't trouble the reader,] and all the time sensed that something was wrong. Mr. A's temper wasn't uniform, sometimes he was pleasant and then he was a little rude. I noticed a most remarkable thing,—he was more than usually unkind to our boy and during coitus he would be rougher than was his won't. [Sadistic fantasies during coitus are not at all unusual.] I felt that he was gritting his teeth as if he meant to say: "D— you, I'll show you!" I'll admit I can't understand the male mind. Mr. A gets terribly angry if my boy annoys me or is rude to me. If I ever complain to him of George he says: "D— him, I could kill him when he pains you!" I tell him he is the poorest father I ever knew and that he takes no interest in his son and doesn't love him. When he gets very angry at the boy I ask him what he thinks his son would think of him if he knew all. My son must not know all,—he is great on getting even, but I leave that to God.

About ten days ago Mr. A had a will drawn in my name, but I refused to sign it for I want to leave some things to George and I know I can't trust him where the boy is concerned. In a will drawn three years ago he left everything to me. No, Mr. A did not resent my not signing the will; he is very sweet about letting me have my way in things, although his will is like iron. Formerly I never dared cross his will [Patient manifests great agitation]; he used to address me very coldly and harshly. He said his sweetness was cultivated, but his grouchiness was natural.

And now I have reached a terrible part of my story. You'll lose all respect for me, but I've got to tell it. My husband needs you more than I. I am very fond of him though I think him very selfish. There's one thing he wants me to do that—he wants me tangere penem et cum ore—and to let him do the same to me! cum facie linguam suam! he has done it a few times, three times,—it arouses me terribly—he is a hundred times more passionate than I. One day when we were stopping in a hotel he made me gratify his voyeuristic tendency. I do anything to please him, to satisfy him, to keep him from other women,—and yet he says I'm jealous if he pays attention to women. I'd never do anything he didn't wish me to do. For his sake I am economizing even as to my clothes. He is crazy for me to let him do the things I just told you of; he is waiting for me to get well enough to

permit myself these things. Oh, they are so obnoxious to me, but he is very affectionate, and I may have promised him to gratify him when I get strong. [A good excuse for staying sick.] I have repulsed his advances a thousand times; if he touched me, mammas aut genitalias, I would plead physical fatigue and beg him to let me sleep. Coitus I would not object to, but he wants to pet and caress me. I owe him so much! He awoke my interest in literature and culture, and he has been kind to me. During coitus he is always very considerate of my pleasure. I don't know anything about the sexual impulses; I don't know how a normal, healthy person ought to be, whether a woman is supposed to be passionate at all. I thought people can live on a higher, a spiritual plane. I am willing to live on a physical plane, if it has to be, but he hasn't played the game fair with my boy and with other women. I cannot trust him to do the right thing with respect to the boy,—he does not keep his promises. He promised me to quit smoking if I promised to wear only thin nightgowns. Well, the nightgowns have been getting thinner and thinner, and now ....use your imagination,—but he hasn't stopped smoking. I know you think me a rotter,—I should have been strong enough to live clean, not to yield to him, or if I did I should have kept my self-respect. But I tried to be a good wife! Coitus was never obnoxious to me, even though hundreds of times I did not enjoy it My operation made no difference as far as my sexual emotions are concerned,—from this I infer that we are properly mated. Before going to bed I always say to my husband and to my son, "good night, dear; I love you." I do that to create an atmosphere of love about the home.

I has a strong mind last year to compel him to marry Julia. I couldn't get over his having deceived me so cruelly, especially as only a short time before he had praised me to the skies for my fine mind, my cooking, my housewifery, etc. But the biggest thing about me,—my loyalty,—he never sensed! There was the making of a wonderful woman in me if he had known how to bring it out. He says I am egotistical, selfish and jealous—three things I despise. I want him to keep his hands off other women. If his conduct isn't wrong, why do I object to it? I realize that I haven't filled his life to completion; he would not be satisfied with me in a desert, but I could be perfectly happy with him anywhere. I worship my niece and I don't want him to rob me of her by making love to her. Of late he spends all his time with me and [chuckling] he isn't eating well or sleeping well. You show me how to live with my beloved husband and not get hurt by his flirtations and I'll look different!

*Session* 5.—Since our tragedy last fall I've had some unpleasant dreams. Many a night I dreamt that *my husband took me into a desert or a wilderness, or on a mountain, and left me with a bitter smile.* I awoke almost in convulsions. Last night Mr. A and I had a long talk; he promised to keep his hands off women so as to cure me of my jealousy, but (he said) you must cure me of my fears. I often dream of his abandoning me. He says my mind moves in a vicious groove, but I won't let myself forget what's happened, because I haven't

much faith in him. The deep underlying faith is there, but the upper layer of doubt I can't overcome. All was getting along well when he began to make love to my niece and I realized he was not to be trusted. I don't want my faith in mankind to be slain by him.

Yesterday I met a nice little blonde, a divorcée, and I offered to introduce her to my husband and I told him she was very nice and he would be sure to like her [*chuckling*]. I realize that there is something peculiar in it but I want to do what's right and fair even though I suffer torture for it. I even offered to take my niece on our vacation with us though it would have meant hell for me, but this plan was frustrated by my getting a nervous breakdown. [The purpose of the "breakdown" is evident.] You'll figure it out I'm selfish and jealous, and my pride has always been that I was free from jealousy and selfishness. I wonder how I got my drinks mixed! I did my durndest and yet I made a mess of it. I wonder I didn't lose my mind last fall,—it was a right smart blow, I tell you.

Mr. A. wants me to caress phallum cum mea lingua ante coitu, to lay my cheek against it affectionately as if it were a little baby; I revolt at it; he did sometimes..often he intimated that he hoped I'd learn to let him caress montem meam; I hate to talk of this,—he did it occasionally; he'd do it quick as a flash, before I could stop him; I begged him not to do these things and not to insist on my letting him do them to me. Since last fall he succeeded in kissing mammas et montem twice. I feel I can't permit that. The Lord and I are friends; we are great pals, and I've been praying for a way out of this mess, prayed that Mr. A would get my viewpoint, live on a higher plane and not want this thing. My instinct tells me I am right, that these things are unnatural. If you fix me up I'll make a howling success of life yet, though I am homely. I was always the plainest thing, used to stand in front of the mirror and take my features apart mercilessly. My honesty and sincerity made up for my plainness. My old beaus still call on me back home; [chuckling] some of their wives are jealous for I'm a pretty jolly woman and like to fool around. [The psychology of the numbness of the tongue and the cheek must be apparent to the reader by this time though Mrs. A still knows little. Mrs. A.'s self-esteem requires her husband's devotion,—she is too unsatisfied with her physical self.]

These things bring my niece to mind again. I used to be very fond of her. I often heard her say that if she met a man like Mr. A she'd marry him. On such occasions I'd grit my teeth and think: "You pay the price I paid and you can have him." They all like my husband, they think the world of him. I often submitted to him out of a desire to play fair, even when he insisted on my gratifying him cum manu; I even let him do the same to me though it caused me terrible agony; I thought it a perversion, but it did give me pleasure. Upon our marriage we had agreed to live continent and I refused to touch or be touched, but I soon realized what my man was like. He says I am very libidinous and that all women are so.

My love for children decided me to become a teacher. In my girlhood I had fantasies of being the mother of five children, first a girl, then two boys, then two girls.

The numbness of the face comes when I get excited. The last time I had it I was very nervous; it was precipitated by something Mr. A said about my son, our son. My throat felt swollen, I could not speak, my face was numb; the left cheek gets numb first; my left arm has hurt for years, it tires quickly. My left cheek got numb every time I got excited or wrote to the widow or got a letter from her. The facial numbness came three weeks after the crash last fall. I don't wonder it got numb [laughs]; the only wonder is I didn't get numb all over. Eight weeks after that I couldn't walk; I thought of a stroke of paralysis,—my father died of apoplexy. I couldn't eat or swallow; the numbness of the tongue came later, after the funeral, in the middle of May; both sides of my face and my tongue got numb in May. My niece says I allow myself to be imposed on a long time and then explode.

What puzzled me last fall and still puzzles me is this: the night after our tragedy I was very libidinous and immediately resumed marital relations, though I was so weak I couldn't walk. Peculiarly enough, he insisted on mutual onanism cum digitis and would indulge in coitus only when I insisted on it. It was only a few weeks after the tragedy that he said he hoped I would soon be well enough to let him put his face infra montem. [It was then her face got numb!] As his face descended my libido increased. [Desire for cunnilingus—to debase him and make sure of him!] These things are not of God's making. Mr. A once attentavit coire in anum, but he did not succeed; he used to offer me money,—he knows I'm economical, he says I'm stingy. He spends his money liberally,—from now on I shall have the best of everything, good clothes, parlor cars, good hotels, etc. I am making him spend his vacation money on my treatment. I want to know who was wrong in our sexual life, he or I? Was I a d—fool or a very good wife.

*Session* 6.—[Now I gave the patient an explanation of the nature of the sexual impulse, the function of the fore-pleasure, the partial impulses, the difference between perversions and fore-play, the nature of love, the individual factor in coitus; the craving for variety, the dullness of uniformity, the search for new gestures, the regressions involved in the forepleasures, the sanctifying power of love.]

How is a person to know all these things? I always thought sex too sacred a subject to discuss with friends, and the Doctors don't seem to think the matter important enough to ask their patients about. This is a queer world.

I am not sleeping well since the smash-up; had to take veronal last night too. This analysis is upsetting me too; then there was my brother's death a few weeks ago. Mr. A took me to a show last night,—he said I needed a change. Later he tried to arouse me cum manu but I discouraged him; when he persisted I snapped out: "Why do you insist on laying your hand so heavily in my life?!"

Then he desisted. [I call the patient's attention to her hatred of her husband.] No; you are all wrong; I like his mind, his viewpoint, his ideals, his analytical faculty, his education, his smartness. I like him, admire him, love him. He is a big, good, whole-hearted man and absolutely honest in his convictions. The bad in him is all on the surface. I dislike many things he says and does, and don't agree with him in political matters. I love to hear him say, as he often does, that I am the finest woman in the world. [Here I point out the patient's sense of inferiority and how it has influenced her; how she encouraged her husband in his philanderings to prove to herself that he would not prefer another.] When he didn't play fair with me I loathed him. He often goaded me to the breaking point, but I never could stay away from him. [At this point I explain the possibility of an ambivalent attitude towards a person.] I can be very happy, but I can also suffer more than others; I am very emotional and live either on the top of the mountain or in the valley; of late I've lived on the mountain-side. I thought seriously of giving my husband up, compelling him to marry the widow, but it would have killed me. He was to blame and so was she, but I couldn't hold on to what was not mine; if he loved her he was hers. I had to treat her fair; I want my conscience clean and clear. It was not the fear of a scandal that kept me from making the matter public.

*Session 7.*—I've been thinking of the things you told me yesterday; they hit me hard. Well, I had a long talk last night with my beloved and unloaded a lot of stuff on him, things I had never told him, all that I had bottled up for years,—and I made him look me square in the eyes as I talked. No, siree; I won't go on thinking black is white any more. After this he has to make his promises good. After I was through with my little speech he took me in his arms, kissed me and said: "You are the dearest, sweetest woman in the world! Oh, how I love you!" and he thanked God I was his. He is through with that woman, of that I am sure; I don't suspect him with any other woman; he never cared for another woman. Hereafter he must keep his hands off women and not spend any money on them and he must be good to our boy. He is good and liberal to other children but has never bought George a birthday gift! That hurts. You've opened my eyes and hereafter black is black. Last night he broached the subject of sex again, and wanted me to promise to divest myself of everything at night but I refused to be bribed. I don't care an iota for the sex part of married life but I overflow with a spiritual love for him. [Explain the error of her ways, her suppression of the sexual impulses, the impossibility of sexual abstinence and the inevitable effects of such conduct upon the husband.]

[To be continued.]

# REVIEWS

FAY, MR. D. W.:—The Case of Jack.—The Case of Jim.—*The Psychoanalytic Rev.*, Oct., 1920. (7:333-365.)

These two essays are case reports of two boys in the early twenties who were admitted into St. Elizabeth's Hospital (Washington, D. C.) as fairly hopeless cases of dementia precox but who were, nevertheless, discharged as "social recoveries with psychological insight" after about four months. Mr. Fay takes to himself the credit of having cured two cases of schizophrenia by psychanalysis which gave the patients "full insight" into their condition and made them understand the endogenous origin of all their former delusions. Mr. Fay's technique consists, in addition to being tactful, gentle and persuasive, in inducing the patients to confess their "sins," whereupon he belittles these sins, holds out hope for the future, and persuades the sufferers that their delusions are only projections of their own thoughts. Accordingly he begins his "treatment" with a lecture which epitomizes Freud's sexual theories. The objection to all this as science is that dementia precox is not synonymous with "morbid remorse" and that tactful discussion of the sexual life with a patient who is spontaneously recovering from schizophrenia is not psychanalysis, no matter how pleased we may be with the happy termination of "the case." Mr. Fay's papers establish no causal relationship between these boys' childish sexual experiences, which are not even up to the level of the experiences of most of us who have remained "normal," and the development of schizophrenia and still less does he establish a causal relationship between his talks with the boys and their cure. We all know that some dementia precox cases cure themselves after a few months even without any talks on sexual topics. To take hold of such a patient and talk to him or even take him on automobile trips and buy him lamb chops and then claim the credit for the cure is altogether too naive.

We decidedly question the scientific value of designating the prayers and religious hallucinations of dementia precox patients as "sublimation." It smacks too much of cant.

S. A. T.

CARTER, DR. C. E. (*Los Angeles, Cal.*)—The Mental Health of the Child. Some Physical Determinants and a Method of Observation—*N. Y. Medical Journal*, Dec. 25, 1920. (112:1018-1021.)

The author dwells on some common abnormal physical conditions which may injuriously influence children's mental hygiene and mental development. Speaking of the child's food—which, strictly speaking, should find no place in his essay—he says: "Here the psychology of the mother affects its psychology and growth; this in turn gives an undeniable twist to the outlook on life of the child and may figure in the distorted philosophy which the resulting adult so easily acquires. For this is a period in which imitation of conduct, temperament, and habits hold supreme sway. . . . Right physical hygiene fosters healthy mental hygiene. . . . Abnormal physical conditions act as nerve irritants and affect the mental horizon. . . . Habitual apprehension of the future, as well as timidity and senseless fears exhibited in the child's daily life, is [sic] not infrequently the result of physical reflexes. Eyestrain, phimosis, anemia, and intestinal toxemia are common contributors. Freeing the clitoris in the female [and circumcision in the male] often allay irritation and should be a routine procedure in infancy. . . . Adenoid and tonsilar hypertrophy and infection are obvious physical determinants in the child's mental health." . . .

Flat-foot, the author says, is one of the commonest causes for defect in character development. A child with this handicap is easily tired, cannot take long walks or hikes in the hills, cannot go skating or play tennis, and thus "loses the greatest possible stimulant to clean character building. He is handicapped by this loss of mental training in the perception, comprehension, courage and co-ordination which contests give. Weak arches are directly responsible for many mollycoddles." . . . The boy with ineffectively approximating jaws, with teeth failing to function because of mal-occlusion, is barred by reason of this defect from a fair chance in the game of life." Such a boy "does not excel in feats which demand the clenched jaw of determination 'to do or die.'"

Tuberculosis and heart disease "are factors in the mental outlook." "Children with chronic indigestion or constipation or with faulty bodily hygiene are not the ones who radiate happiness."

Thus far we are wholly in sympathy with Dr. Carter and we hope that some day he may be fortunate enough to pick up a volume of Adler's book, "The Neurotic Constitution." We think he would learn something from it. But we were immensely amused at the Doctor's discovery that there are children who "do not habitually feel well," who are not defectives or normal children suffering from the occasional upset which is a part of childhood, but "are already 'chronics' and as surely grow up into social agitators and fault finders, disgruntled with themselves and their associates, as are the borderline cases and degenerates, productive of morons and criminals." We haven't any doubt now that Jesus was one of those children "who doesn't habitually feel well."

S. A. T.

BECK, MR. J. M. *(Member of the N. Y. Bar.)*.—One Unexpected Cause of the World Neuroses. *Med. Record*, Jan. 22, 1921. (99:100-103.)

At the anniversary meeting of the New York Academy of Medicine held on Nov. 18, 1920, the association was entertained by a lecture bearing the above title and devoted to a discussion of the causes, symptoms and prognosis—yes, and therapeutics—of the world's neurosis—or psychosis. The lecturer did not make it clear whether "neurosis" or "psychosis" was the name of the malady that is afflicting mankind and that is imperilling the permanence of many human institutions and is jeopardizing "the rational control of behavior". The chief symptoms —or causes—of this neurosis—or psychosis—Mr. Beck found to be a diminished joy in living, a lessening pleasure in work, and a lessened desire to work. That the reader may not be kept in too great suspense as to the causes of this effect—or rather defect—for even to a lay or merely medical mind such an effect defective must have a cause—let us say at once, without any circumlocution, that Mr. Beck has cast the waters of the unhappy civilized nations and finds that many millions of men—and women too, may we add?—and even children—have come to dislike work because of the tremendous increase in the use of machinery during the past 120 years. Machinery destroys the necessity for work and the incentive to work; the incentive being gone there developed a mental and moral psychosis of laziness, and thus there grew the madness wherein the labor world now raves and all we (capitalists and employers of labor) mourn for.

Because of the popularity of machinery (with employers), the theatres of today are less productive of works of intellectual and moral beauty than ever before; they not only lack art but bring about a debasement of wit, and they have wholly ceased to instruct. And no one can doubt "that machinery has had a deadening effect on beauty." Men—and women—and children—no longer care for the greatest and noblest thing in life—work. "Millions today regard work as servitude." "A debasing and degrading philosophy, not sporadic and local but almost universal, glories in minimizing the value of work", instead of rejoicing that an infinitesimally small minority is busy clipping coupons.

Because of the greatly increased use of machinery "human authority is in the process of disintegration." Why, organized labor actually blackmailed the State! Organized labor did not permit the British Government to molest the naughty bewhiskered Bolsheviki! And Unions actually insist on a membership card!! Truly, "today everything [is] fashioned in a common mould and stamped with the dead level of mediocrity." And if we are to believe Mr. Beck—and who that has but half a brain would doubt him?—because of the spread of the use of machinery "the Church has lost its hold" and "family life [is not] what it was one hundred years ago." Not to break the reader's heart, we shall not enumerate all the dire consequences of the increased use of machinery but shall content ourselves with mentioning only one other: muddy thinking,—of which

this lecture gives abundant proof, probably because of the many machines involved in its production, perpetuation and distribution, e. g., the machine-made pen, the typewriter, the printing press, the machine-made paper, the trains, the electric dynamos lighting the lecture-hall, the automobile conveying the lecturer to his audience, etc.

And what is the remedy for all these dire ills? Very simple. "We must revolutionize in the mind of the manual toiler his whole political philosophy, for so long as he persists in his present idea of trades-unionism he is not impressed with the dignity and nobility of labor." If this miracle of miracles could be brought to pass we should again have those good old days "when service sweat for duty not for meed.'

If this is the science of social medicine, let us "throw physic to the dogs!"

S. A. T.

BARNES, DR. G. E. ( *Herkimer, N. Y.*)—Transient Heterophoria and Strabismus in Neurasthenics.—*N. Y. Medical Journal*, Jan. 22, 1921. (113:148)

Dr. Barnes calls the attention of the medical profession to a neurasthenic symptom which seems to have been overlooked, viz.: an irregular activity of the extrinsic muscles of the eyes resembling ordinary strabismus or heterophoria. He contents himself with attributing the condition to the neurasthenic's manner of innervating and organizing the various muscles of his body. Psychanalysts want something more relevant than this as an explanation for so evident a conversion symptom.

S. A. T.

KIMMINS, C. W., M. A., D. Sc.: Children's Dreams. New York: Longmans, Green & Co., 1920; pp. 126. Price, $1.60 net.

This little book is one of those statistical studies with which scientific psychology has made us familiar. The manifest content of the dreams of something like 6,000 children between the ages of five and eighteen years, including 250 that were deaf or blind, was studied and analyzed with reference to their wish fulfilling tendencies, kinesthesias, references to ghosts and fairies, the presence or absence of fear, allusions to work in the classroom, cinemas, books, eating, trips to the country, etc. The book teems with interesting observations, some of which are undoubtedly true and some just as undoubtedly false. What greatly impairs its value for teachers and psychanalysts is the investigator's failure to elicit from the children data as to their symbolisms and as to their attitude towards the persons appearing in the dreams. Another striking and probably significant fact in this investigation is the failure to tabulate the instances of snobbishness, prudishness, treachery, vanity, cunning, selfishness, cruelty, etc., in these children's dreams. That in all the thousands of dreams "studied", especially of the children past puberty, there is not one with anything manifestly sexual is, to say the least, suspicious.

From the mechanical point of view the book is all that might be desired.

S. A. T.

GILBERT, DR. J. A. (*Portland, Ore.*): Amnesia.—The Subconscious Warehouse. *Med. Record*, Jan. 22, 1921. (99:127-133).

This is the report of a case of autopsychic amnesia occurring in a married woman whose life on a very lonesome farm was utterly distasteful to her and who found life with an uncongenial husband almost unbearable. After four weeks of vain efforts to recall her identity she applied to Dr. Gilbert for medical assistance although she was all the time obsessed by "an uncanny feeling that it would be far better if she never regained memory of her past (because she felt sure that in it was hidden some great sorrow or worry.)" With patience, tact, and common sense, the Doctor was able to worm her secret out of her as to her identity, address and recent troubles. A reading of the case history convinces one that the suppressed memories were not very deep below the surface of consciousness and that the patient was about getting tired of her escapade.

If we may be permitted to judge from Dr. Gilbert, the Oregonians have a very grotesque notion of what psychanalysis is and its technique. He says: "I decided to try psa. by the so-called hypnoid method. After she had relaxed perfectly, with her eyes closed, I startled her out of her revery and asked her what she saw or thought . . . Psa. seemed to worry her and make her nervous. It increased her depression." Dr. Gilbert must learn that psa. is not merely a matter of letting a patient associate freely after or during a period of relaxation.

S. A. T.

LESSING, DR. OSKAR:—Die Hysterie oder sogenannte psychogene Neurose. Eine psychopathologische Studie auf dem Grenzgebiete des Nerven und Seelenlebens. [*Hysteria or the so-called Psychogenetic Neurosis. A Psychopathological Study in the Domain of the Nervous and the Psychic.*] *Berlin,* 1920. (*S. Karger.*)

This long title promises much but yields very little. The book deals with an account of hysteria on the basis of Freud and Breuer's earliest views. The task of psychotherapy is said to be the finding of the trauma. In this way a cure of the malady is brought about, inasmuch as every hysteria is the result of a psychogenetic trauma. This view, it need hardly be said now, is utterly false and results in wild psychanalysis and may, under certain circumstances, result in great harm. Hysteria is a false attitude toward the world and can be done away with only by *retroactive education.* Traumata may have played a rôle in the genesis of the neuroses but they are by no means essential. The repressed experience often enough plays the rôle of the scapegoat or whipping-boy. The author's account is very fluent and readable, but we wish that he had gone deeper into the subject and not disseminated ideas which have long ago been rejected.

STEKEL. [*S. A. T.*]

ADLER, DR. ALFRED, (*Vienna*):—Ueber den nervösen Charakter. Grundzüge einer vergleichenden Individualpsychologie und Psychotherapie. [*The Nervous Constitution. Fundamentals of a Comparative Individual—Psychology and Psychotherapy.*] *München,* 1919. (*I. F. Bergman.*)

Freud's former pupil has become the antipodes of his teacher. Sexuality seems to have been wholly excluded from his system and to have been replaced by ambition. The reading of this book is by no means an easy task [and it is no wonder therefore that the English translation is almost unintelligible]. Ambition, Nietzsche's *will for power,* is described as *the masculine protest;* sexuality is only a form of speech and is to be interpreted as such,—thoughts which have a great deal in common with ideas expressed by Janet, with whom Adler has much in common. This is not the place for a critical investigation of Adler's teachings; they are one-sided and describe only one phase of the neurotic character. He emphasizes the significance of a life plan and of the fictitious goal and reaches the following conclusion: "inferior organs and neurotic phenomena are symbols of formative forces which aim to actualize, by means of exaggerated efforts and devices, a self-imposed "life plan." STEKEL. (*T.*)

KRETSCHMER, DR. ERNST:—Die Willensapparate des Hysterischen. [*The Hysteric's Will.*] *Zeitschr. f. d. ges. Neur. u. Psych., vol.,* 54, 1920.

Kretschmer struggles with the complicated problem of the will and suggests the adoption of a new term: hypoboulia, which he would apply to the combined complex of will and counterwill. As an apt illustration of hypoboulia he refers to a description in Strindberg's autobiography. A child would like to go on an outing and a counterwill commands it to stay home.—Our author describes the peculiar, the demonic in the hysteric—the dissociation—as hypoboulia. We doubt the necessity of coining a new name for so well-known a phenomenon. According to Kretschmer the hysteric is not weak-willed but weak-purposed. By the "hysterical character" he means the hypoboulic syndrome in the form of a permanent memorial of the personality. The essay is full of suggestive ideas, is brilliantly written and reaches the following conclusion: today we designate especially those neuroses as hysteric which embody a motive and which are built up on the laws of hypoboulia and arbitrary reflex intensification.

STEKEL. (*T.*)

BOULDEN, GEORGE P., M.D. (*Staten Island, N. Y.*): PARALLEL BETWEEN DREAMS AND PSYCHOSES. *Medical Record* (*N. Y.*), *Aug. 28, 1920.* (*98:341-345*).

Dr. Boulden's style is so involved and his thought processes so complicated that, notwithstanding our utmost efforts to understand his message, we could make nothing of his essay. In the hope that our readers may be more fortunate we reproduce his "conclusions," and in order that we may be just to the doctor we quote him in his own words:

1. Dreams occur when some areas of the cortex are awake while others sleep.

2. Some areas are more vulnerable than others, the susceptibility varying possibly: (a) In sleep, with the kind of fatigue; (b) in psychoses, with the nature of the toxins or deleterious agents.

3. Observation of dream phenomena may help to correlate the clinical manifestations of various psychoses.

4. Various psychoses exhibit parallel, but more extended, processes.

5. The ratio between functioning areas and non-functioning areas in dreams is inverted in the psychoses; hence, in the latter, contact with the environment is greater.

6. The discovery of an organic etiological factor in the psychogenic disorders, as in the organic group, will aid in a better understanding of the method of production of their clinical manifestations; and,

7. When discovered, psychogenesis may still be considered an important etiological factor.

8. The value of resorting to psychoanalytic, re-educative and other therapy may be enhanced by the discoverey of underlying organic causes of insanity.

The author gives no evidence in support of any of his deductions.

S. A. T.

ROSENHECK. DR. CHAS. *(New York).*—Backache due to Neurological Conditions. *N. Y. Medical Journal.* Jan. 22, 1921 (113:138-141).

A brief but comprehensive statement of the various causes of backache as a neurological manifestation,—acute and subacute inflammatory diseases of the meninges or the cord (meningitis, myelitis, Landry's paralysis, poliomyelitis), herpes zoster, hematorrhachis, hyperemia of the cord, angiospasm, tumors of the cord, neurosyphilis, pachymeningitis, degenerative diseases of the cord (tabes, paralysis agitans, sclerosis) traumasthenia and neurasthenia. "The backache of neurasthenia [psychasthenia] is a backache of adjectives, . . . is usually increased by mental or physical effort . . . may be localized, but as a rule involves the dorsolumbar muscles, . . . is persistent and diffuse," and is further characterized by "marked points of tenderness over muscle segments, and evident emotional instability." The article is remarkably well written.

S. A.T.

*The Major Symptoms of Hysteria.* Fifteen Lectures given in the Medical School of Harvard University. By Dr. Pierre Janet. New York: Macmillan Co., 1921; 12 mo. cloth, 345 pp. Second edition. $2.75. With corrections and new matter.

*Mysticism, Freudianism and Scientific Psychology.* By Prof. Knight Dunlap (Baltimore). St. Louis: C. V. Mosby Co., 1920; Cr. 8 vo, cloth, pp. 173; $1.50. [A perfectly typical specimen of biased criticism of psa.,—illogicall reasoning from distorted facts.]

*Psychopathology.* By E. J. Kempf, M.D. (New York). St. Louis: C. V. Mosby Co., 1920; large 8 vo, cloth, pp. xxiii-762; 97 interesting illustrations; $9.50. Printed on beautiful India tint paper and bound in silk cloth binding. [One of the most important books recently published. The James-Lange theory of the emotions is at the basis of the exposition.]

*Handbook of Suggestive Therapeutics; Applied Hypnotism; Psychic Science.* By Dr. Hy S. Munro. St. Louis: C. V. Mosby Co.; 8 vo, cloth, pp. 481; $6.00.

*Hunger.* Translated from the Norwegian of Knut Hamsen by Geo. Egerton, with an Introduction by Edwin Björkman. New York: Alfred A. Knopf, 1921: Cr. 8 vo, cloth, pp. xiii-266. [A vivid and fascinating portrayal of the effects of prolonged hunger on the mind and character of an impoverished dreamer, a most lovable optimistic idealist. A novel that will hold any reader interested in human psychology.]

*Psychoanalysis, Sleep and Dreams.* By Mr. André Tridon. New York: A. A. Knopf, 1921; 8 vo, pp. xiii-161; $2.00 net. [An absurd concoction in bad English.]

*How the Mind Cures.* By Dr. G. F. Butler. New York: A. A. Knopf, 1921; 8 vo, cloth, 286 pp.; $2.50 net. [Easy reading for the unscientific.]

*Devil Stories*: An Anthology. By Maximilian J. Rudwin. New York: A. A. Knopf, 1921; 8 vo, cloth, pp. xix-332. $2.50 net. [A volume of 20 delightful short stories (by Poe, Thackeray, Baudelaire, Caballero, Gogol, Gorky, Hauff, Daudet, Deulin, Perkins, France, Masefield, etc.) collected by an expert in devil-lore. The editor's Introduction and his Notes make a valuable edition to his book and to devilology.]

*Children's Dreams.* By Dr. C. W. Kimmins. New York: Longmans, Green & Co., 1920; Cr. 8 vo. boards, pp. 126. Price, $1.60, net.

*Psychology and Psychotherapy.* By Dr. Wm. Brown (London); with a foreword by Dr. W. A. Turner. New York: Longmans, Green & Co., London: Ed. Arnold. 8 vo. cloth, uncut, unopened; pp. xi-196. Price, $3.00 net. [A fairly complete, independent, scientific, but easily readable introduction to modern psycho-neurology.]

*Psychoanalyse und Soziologie Zur Psychologie von Masse u. Gesellschaft.* [Psa. and Sociology. A psychological Study of the Masses and Society]. By Aurel Kolnai. Leipzig, Wien, Zürich: International Psychoanalytischer Verlag, 1920; 12 mo, paper, pp. 152. [Includes a psychanalytic study of communism.]

*Zum Kampf um die Psychoanalyse.* [In Behalf of Psa.] By Dr. Oskar Pfister, Pastor in Zürich. Leipzig, Wien, Zürich: Intern, psych. Verlag, 1920; 8 vo, paper, uncut, pp. 463.

*Praxis u. Theorie der Individualpsychologie. Vorträge zur Einführung in die Psychotherapie für Aerzte, psychologen und Lehrer...* [The Theory and Practice of Individualistic Psychology. Lectures for physicians, psychologists and teachers.] By Dr. Alfred Adler (Vienna). München u. Wiesbaden: J. F. Bergmann, 1920; 8 vo, paper, uncut, pp. 244. Price, M. 30.

*Der Zufall u. die Koboldstreiche des Unbewussten.* [Accidents and the Antics of the Unconscious.] By Herbert Silberer (Vienna). Bern u. Leipzig: Ernest Bircher, 1921; 12 mo, wrappers, pp. 72. Price, Fr. 3.75. [A fine introduction to the psychanalytic theories.]

*Posthumous Works of Leo Tolstoy. Translated by Archibald J. Wolfe.* New York: International Book Publishing Co., 1920; 3 volumes, 12 mo. [Contains plays, stories, sketches and essays.]

*The Ways of the Gods.* By Algernon S. Cropsey (Rochester). New York: The International Press, 1920; large 8 vo, xviii-406 pp. Price, $3.00. [An instructive and illuminating study in comparative mythology and religion to be warmly recommended to all who see in Christianity not a "revealed" but an evolved religion The author is the well-known Episcopal clergyman who was ousted from the Church for his "heretical" views.]

*Satan: His Origin, Work, and Destiny.* By Carlyle B. Haynes. Nashville (Tenn.): Southern Publishing Association, 1920; 8 vo, paper, in colors; pp. 128; Price, $50c. [The doctrine of the Devil from the Seventh Day Adventist and Milleniarist point of view.]